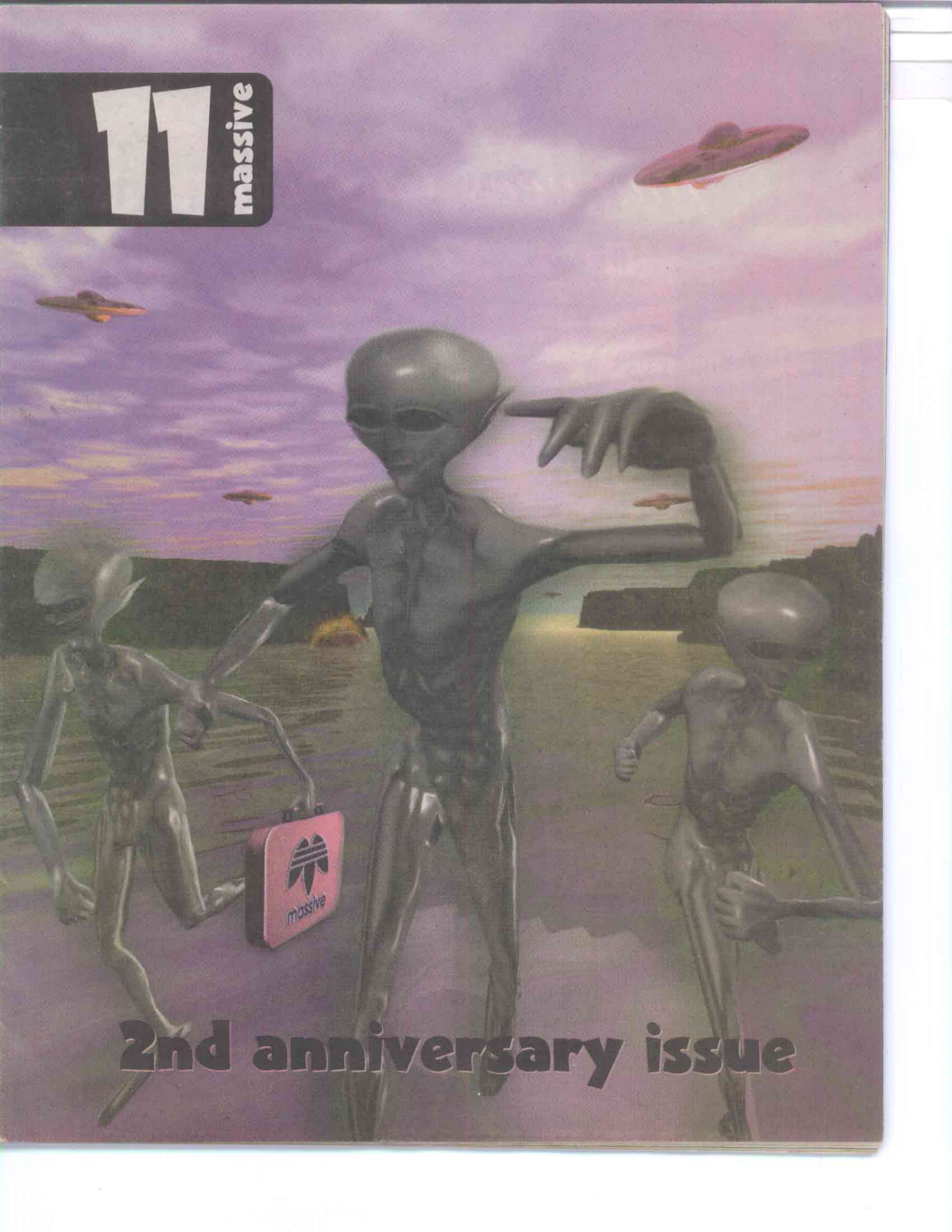


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MASSIVE !!

the review packed two
year anniversary issue

Cover by Super
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Jack Hardfloor... and a hella bit
of information.

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LETTERS UNTIL MASSIVE

mail letters, comments, etc. to:

massive

POB 11373

Milwaukee, WI 53211

Voicemail: 414.777.3982

Facsimile: 414.444.5774

E-mail: massive@mixcom.com

Hi Massive
I got a copy of your zine in Madison, WI.
I really enjoyed reading it. THANK
YOU!! I am planning on moving to
Madison in October from Central IL
where there is no scene at all. People

here have no idea what raves are, all
they know how to do is drink and be
alternative, which is fine for them,
but not for me! I hate it here!! I
am 22 and just finished up college.
Most people I know would
now try and find a "real" job. Not
I said the butterfly, I am ready to
dance my heart out. I am not the

type of person that falls into the 9-5 job,
married, children category. It's time to
have fun!! I am writing to you about the
article "The Dance of The Subversives"
(Massive 10). What a great piece!! I
consider myself a "techno mutant" with-
out a doubt in my mind. Add me onto

the survey, I am always late for work,
knowing that they would never fire
me because I am so valuable to
the place. You're right, there is
something there. I quote
"Something in the dance and
sweat and beat" it definitely drives
the whole thing. Everytime I go to
a party I dance for hours and hours,

my friends have to pull me from the
speakers to rest. Let me take you
someplace for a moment—8am I'm
dancing harder than ever. I look down to
see that my feet are gliding on the wet
floor, the lights come on- I will not stop,
who knows when I'll be able to get to the
next party. I am drenched in sweat but I
feel like a dancing queen, they shut
down the musik, I run to the car and
continue the musik, it never ends for me.
I am constantly listening to the musik it's
the greatest high I've ever encountered!!!

I don't want to see the scene turn com-
mercial, you're right, MTV will try to
make something out of it, personally I
don't see them succeeding with it,
because you cannot experience a party
through the TV. I only hope that if or
when all this does blow up, that it will
make our family stronger and keep it
underground. I love all the craziness
you go through getting to a party, consid-
ering that I live near Bloomington, IL. I
tend to go through a lot of craziness, but
that is what makes it all worth it to me.

Thanx J2 for the article it was great to
relate!! To all the ravers, I am unable to
afford the parties right now due to mov-
ing expenses. If you feel how I feel

please dance extra hard for me until
you see a blonde girl who is usually
wearing a little black skirt and tank
top dancing her ass off in front of the
speakers, then come and say Hi to
me. Love,

Heather Dettmann
LeRoy, IL



Dear Massive,
Awesome. Finally was able to
get a subscription from the
Drew Barrymore issue. The
price for a magazine this infor-
mative will always change but will
always be affordable. Whatever one
may pay for one it's still the best source
for midwestern raves and reviews on the
latest DJs' and pretty much everything
else.

I live in an area where the opportunity to
find a rave is non-existent. So I am not
in constant contact with what's
what. Your mag helps me keep
touch with its direction and
your reviews on upcoming
music help me keep that vibe
alive with progressing/progress-
ive/the musical progress
thing...blah..blah.. Anyway I

love where techno flows and all it's
facets of direction. May our places of
unity, love, and peace be within, always,
in our entire being as living creatures.
I agree also that drugs are not a neces-
sary part of any scene. If someone out
there feels different then so be it, let
them see where it takes themselves.

We all think that we should learn things
by ourselves. Maybe, maybe not. When
you notice a certain kind of feeling being
expressed in all you see that comes nat-
urally, then you see it in oneself. You
may come to know that no drug
whatsoever may replace it.

Anyway....

If you have it within your pow-
ers please send Gloria (from
Chicago, IL in Massive 10)
any handy free stuff. Maybe
a couple extra Massives on
her subscription, that would
be cool. I have enjoyed her
poetic letter with good respect
and appreciation toward the
good words she had to offer.
Hey, knock a couple of zines
of mine (sub.) to send to her.
Well time to go.... Thanx to all
who support the vibe. May
peace and love be shared by

all, for it is in oneself to know and give.
Marcus A. Johnson
Wittenberg, WI

Hey there Massive crew! I'm originally
from Toronto but I now live in Dayton. I
just wanted to tell you that I've been
familiar with Massive for awhile and
there is total support in the Midwest, but
you guys didn't include Toronto in the
zine! Toronto has a wicked scene (prob-
ably the biggest in North America!) and it
has a lot of talent (including d.j.'s and
promoters). Even though the scene has
changed and just like in every other par-
ties include people who are there for the
rave gear shit and drugs, there still are a
lot of people that love techno. Our New
Years Eve party last year brought in
5,000+ people (Pleasure Force did it)
and loads of parties bring in around
2,000+ ravers. Toronto is only a four
hour drive from Detroit and the person
that wrote (in Massive 10) about some-
one getting shot at a Toronto party- I
haven't heard that at all. There are mas-
sive parties all the time (Dose on Sept.
30, Better Days on Oct. 28 and Pleasure
Force, Better Days and Syrous combin-
ing on New Years) so BIG IT UP!!! Get
the 'zine out there and check out some
parties!

For info on certain Toronto raves call:
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Asya Michelle Shein
Kettering, Ohio

I have recently moved from Louisville, KY to Africa. During my stay in the mid-west, I saw your magazine contribute a lot to the positive growth of the rave scene. I am currently working on establishing a scene in my college town. The project is simply called Rave One. A bi-monthly zine, a show on college radio, and a party are already in the works. I encourage anyone interested to send their contributions, advice, criticism, art and music is especially welcome. My address is:
Owen Kulemeka
c/o Dr. Maryellen Scullen
Chancellor College
PO Box 280
Zomba, Malawi
AFRICA

Massive,
First off, I wanna say your mag is the flyest piece of literature ever to be put out, well except for Charles Bukowski... Anyway, I went to Children of the Corn last weekend and I must say that was probably the best damn party since UFO and even the original Pollenation 2 fugin years ago!! T-dog rules (and I'm even a gabba boy!) However, sorry to say, this is not the reason for this letter. Now when I was outside cooling off, my girlfriend was inside dancing. When I went back inside, I find some cock sweatin her... I mean like big time. So I pull her away and we go outside to talk. Ends up that this asshole was touching up on her even after she pushed him away. Now I can understand someone hitting on someone else, but when they say no or push you away, that's it, leave it alone. So because of this jerk, she was not feeling particularly good, and ruined her fun evening. Anyway, the moral of this story is simple: if the girl, or guy, whatever, says no or anything of the sort, STOP!! Do the words sexual assault or even rape mean anything to you!??
Jon Emery
Madison, WI

Massive
Yellow stars are in all the people who jived down at IO2. The grounds relaxed me & my fellow watermelons (Shout and a 'chunga burnen' love goes out to my star- Brian Woods) and I stumbled grooved down in a blanket, a princess and a shark (Jamie/ Girlfriends), and at night, I would not hoax and spin a lie, but the atmosphere of being outside,



Massive Magazine
P.O. Box 11373
Milwaukee, WI, 53211
United States of America



wanted to send respect to Jsquared for his brilliance and genius (which are two different things) and for all he give to us. Love and respect to Gurucham and the Superstars of Love (heath especially) and all others involved in the meditation circle last year, for getting my soul back to the body it seemed to forget its responsibility to. Without your energies I never would have made it back.

Respects to Hossam, Peekay, Kira, Darren, Grizzley, the medic Heather, the medical team at KY Blugrass hospital and Sammy who helped me thought that and to those of you close to me now that made me realize all the negative chaos I was churning in. Life "is" much better now on the shining path. Respects to scenes everywhere. Keep yours on its shining path. Respect to yourselves...each and every one of you. You know what you want and how you want your lives and scenes to be. It is living up to the sparkle and magick of the begining? If not, it is "your" responsibility to change it... "I want my planet back."

In regards to the drug choices...it's all been said before. Abstain...it does your head and body good. If you won't...educate. Know what you are doing...the acute and post acute factors. If you want the effects of MDMA...take MDMA, not MDE, MMDB, MDA, or some other things that is just a fucked up batch. If you suspect yourself of getting "out of control" STOP USING...if you find that you can't...get help. I've been told that I am a strong, intelligent person and i've created a life where I am autonomous and never "needed" to rely on others...however heroin kicked my ass. I couldn't stop...and it started "very" innocently and with education. It's no protection. It can happen to all and "happens" to many. Don't be afraid to ask for help. I've buried too many of my intelligent, educated friends to this. I want it no more.

There is a growing number of recovering ravers. Those of us who partied long and hard. We all grew weary of living lives that our bodies couldn't hold together under. We still go out and party and most of the time you can see us on the dance floor long after "your" drugs have worn off.

Signing off now, but one last thing. My address is 121 charlene drive, Peninsula, oh 44264-9710 and my email is 43kd@uakron.edu if anyone wants or feels the need to write feel free to do so.

Chinagrri

MATT IS LORD & JOHN MAKES GREAT CUNT..... ME WET

well,
it just plain-ditty, did wonders, and images flowed through from the Monster of Monsters' gittup? Afroman/Astroboy ruled the shit, ya, ya. But my main TAO of thinking has been taped to outerspaces and intense Sci-Fi turned a true, like driving in a stolen Dept. of Transportation truck, flew to a nearby-state rave blooming, you stop, jak-out, and turn-around to see balls of pure light/object, sway-bluelike, and sunburns half your fuckin' face! I just truly believe in what truly might be my own soul, that extremely intelligent aliens, are just as much into a feeling of joy, the joy of being fresh and alive, in a universe, a sonic-scope of jive black mass (Peace Out)

Christopher Swan
Greenwood, IN

Dear Massive,
I enjoy reading your magazine, it keeps me in touch with the rave scene since I am currently incarcerated in the Wisconsin State Prison System. My so called "friends" set me up, they know who they are, BEST WATCH YOUR BACK!!! The last rave I was at was Deep Freeze in Mad Town. It was pretty decent; I remember it as if it was yesterday. I got arrested two days later and been doing time ever since. I learned alot about myself during the last nine months. All users out there, take my advice; USE leads to "Abuse", "Abuse" in the long run will destroy you. Trust me, I've been there. I am lucky I have a second chance. You don't have to use drugs to have a good time. You only live once. I'll be out just in time for the New Years rave this year, so all you ravers watch out. I'll be back for "good"!!

Keith Acker 292753
DACC
Box 36
Winnebago, WI 54985-0036

Greetings and salutations, on this strange anniversary i decided to write my missive to Massive. This is the first anniversary of my death at Interstellar Outback. Amazingly enough I somehow am here to talk about it. With Jerry Garcia, Jeff Ward, Dwane Gottle, Darius and a host of others, it has been decreed that "august is not the month to do heroin" (if there is such a time.)



Dear Massive:
You put my last letter in Massive 10. I'm sure you remember me. I'm one of the POW's. I want to thank you guys. I have got some really fresh letters from people in the scene. But there's one thing that gets to me. Almost everyone who has wrote said "Drugs are fuckin' up the scene" and I have kicked back to think about this, and believe me I had the time.

And it really isn't the drugs, it's some of the people that do the funky shit. Don't get me wrong. I'm into the drug thing, but that's not the point here. The point is drugs are not bad, people make the drug bad. NOT everyone, but there are some people who just go to parties for the drugs and that is wrong & FUCT! They are not true to the scene if they just go for that (and you people out there know who I'm talking about). Parties are to get away from the hate and bullshit in life, and for the family, and most of all the MUSIC.

So everyone step back and look at yourself and your friends. If you or they go just for the drugs, try and go to a party without dosing. I can say, you will have a funky ass time. Try and see. I would like to say thanks to all that have dropped me letters. And to my people in Logasport, Ryan, Andy, Joey, Kyonga, Jamila, Lana, and whoever I forgot. Stay funky, and last but not least Massive Posse stay funky.
Your incarcerated partier,
Mike Bever, Westville, IN

Wut up Massive Cru, I am writing this letter because it really disturbed me when I read about your stands on illicit drug use. If you are straight edge, it is fine to spout your damnation's about using drugs, but when you single out certain pharmaceutical compounds as evil and wrong, while at the same time choosing for yourself to ingest other drugs, in my eyes, you become part of one of the worst evils in our existence, Hypocrisy. I also believe if you choose to ingest any type of substance, not intrinsically part of the human body, you cannot say that it's wrong for anyone else to do the drug of their choice. After all, who are you to decide for another living being? Do you believe yourself to be so superior in intellect and wisdom to say what is right and what is wrong? If you condemn others for introducing foreign chemicals, no matter what they be, you are not any better than the government, society, or the dominator culture as a whole, when they condemn our raves and lifestyles. I have noticed one drug, in particular, you seem to mention a lot, Methamphetamine. I also see you talk about using ephedrine. Did you know that ephedrine is the base ingredient in

the synthesis of Methamphetamine Hydrochloride?

Another point to be made is that it's not the drug that's evil, it is the person doing the drug and not being able to handle it, that is what's evil. Not everyone is unable to control their behavior and emotions. I have done meth for around eight years periodically, and it happens to be my drug of choice. I have never killed anyone, physically or emotionally damaged anyone, tore the scene apart, contributed to tearing the scene apart, or even plotted to tear the scene apart.

Sure I have had my moments, but I remember those times and avoid the situations that could cause problems from recurring. About the worst thing that ever happened was a mild case of acute paranoia. I have found that while using meth, I have an endless abundance of energy that flows on the dance floor, I find that I am more open and honest with myself and others as meth releases you from the constraints of social inhibitions, and my thoughts flow more freely.

I am not sure if you or any of the Massive Cru does MDMA, but I hear people that do use 'X,' putting down Meth. That shows just how ignorant they are and how irresponsible their drug use is. Evidently they do not know the chemical composition of the drugs they are using. The chemical breakdown of MDMA is 3, 4-methylenedioxy-n-methylamphetamine, so if you use MDMA, you are also taking Meth, as it is one of the precursors.

MDMA falls into a classification of drugs known as the 'Phenethylamines,' or more commonly referred to as the psychedelic amphetamines. I also know many people who wouldn't hesitate to use opium, but mention the word heroin, they look at you like the brother at the white woman's funeral. Heroin is an opiate, therefore derived from the opium poppy. Heroin is just a little more potent, which means you should have a working knowledge of pharmaceuticals (which I have, as I am a certified paramedic, with over 150 hours in drug therapy training and even more time administering these drugs) and it also means to be more cautious. Just a side note, opiates and opioids (synthetic opiates) are probably the safest drugs if you overdose. There is a drug that can be found on every ambulance and emergency room in the world called 'Narcan,' which instantly (5-8 seconds) reverses all effects of opiates and opioids. It does this by breaking down certain molecular structures at the nerve receptor site where opiates take effect. It is really amazing, one second a person could be laying unconscious, with a heart rate of 10 b.p.m. (normal is 60-80) and five seconds or so later the person is fully conscious, full of energy, and wanting to kick your fucking ass because as a result of neutralizing all the opiates, it immediately brings on withdrawal from the drug. I think that all the hypocrisy, condemnation, and the false thought of one self's

superiority is way more demanding to the scene than the few individuals who can't control their high and in turn let the drug do them as opposed to doing the drug. We, as a scene, speak out daily about governments and groups that go as far as to condemn

even their own people, when we (we meaning a few in the scene) are condemning our own people also, so I guess we are no better than say the Nazi's (just not to the degree that they did). I don't think we're going to gain much respect from outsiders when they see that we can't even act out the ideas we profess to believe in. I hear everyone in the scene urging people to open their minds and think for themselves, yet some of these people turn around and denounce us and our actions when we make a free-willed, morally, and lawfully unaffected decision.

You should consider others' opinions, because they might see a side you don't, but the final decision lies within your heart and mind. Do what you truly down deep want to do, because only you know what is right for you and without any self-gratification you will never be truly happy. Do not, I repeat, **DO NOT** pay any attention to condemnation from another, because that's not someone's opinion, that is someone trying to gain control through using guilt, fear, or shame. Remember, no one person or even the Massive Cru together has the intrinsic right, the knowledge, or wisdom to make a personal choice for you. Open your mind & your opening the door to blissful happiness & a higher level of existence!!!

BLITZ Milwaukee, WI

Here at Massive, we welcome such educated sounding response to anything that may have appeared in Massive that may have been material that offends.... We went through the last issue of Massive to find the statements to which 'Blitz' took offense, but all we could find was a short sentence at the end of JJ's article saying that 'Meth was for boneheads' and Dan



.....I WILL FINGER IT OUT LATER!!



dissing the abundance of it at Family Affair. Hardly staunch political stands. Frankly, everyone at Massive has their different opinions on what drugs are for boneheads or not, but on the whole, we could all really give two shits what drugs you like... which made reading this letter especially hilarious. Now, to respond:

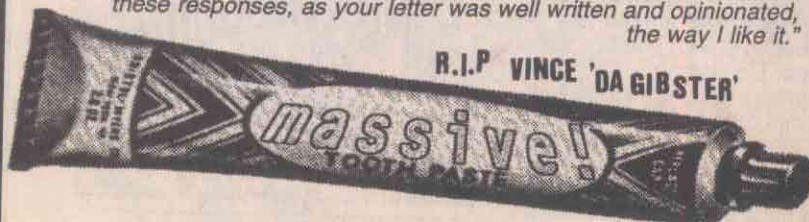
As we've said, we really don't care what drugs you all dig. This mag is about music, thought, and the vibe resulting. If you need ANY drug to obtain it, you are pathetic. If we have any 'damnations' that offend you- this is a free magazine geared to people like ourselves, and if you don't like it, don't read it. When we mention MDMA, it usually is educational. We don't deny the fact that there is a fair amount of drug use in our scene, and we want to keep everyone around here as long as possible, so we make an point to educate rather than discriminate. Any thoughts that are pro or con are the personal beliefs of the author, and, as you can see here, we do not censor the thoughts of our crew... so we've included Dan's opinion on this also:

"I would like to clear the air as far as hypocrisy goes- yes, to some degree I am a hypocrite, so are you, as well as every person you will ever meet. Some call it change of mind, some call it hypocrisy.

Now, in reference to crystal meth, or whatever you may choose... yes, I do stand against the use of crystal for my own personal reasons. Beside my personal reasons, meth is not healthy, just as any physically addictive chemical is not healthy. If you have been with meth for eight years, then you know the effects, the extreme ups, and the more frequent extreme downs.

As far as influence in our writing, what I wrote was an account of what I saw, felt and experienced. At certain points during Family Affair, I actually became afraid- everyone was so damn polluted. Everyone talks of this peace, love, unity and striving for a higher state of mind. How are individuals to find this when their minds are null and void as a result of excessive drug use?

As far as the points on opiates, I fail to understand it's purpose. If your point is inform, then good, more people are informed. If it has been to be in some way argumentative, I fail to see your direction. What we do as a magazine and crew is to have a good time, and usually make fools of ourselves in the process. What we write is our opinions, views and outlooks. Nothing more, nothing less. In no way are we trying to influence people (except through subversive perverted necrophilia trance rituals), there's enough of that shit out there already. I encourage you to rebut to these responses, as your letter was well written and opinionated the way I like it."



R.I.P VINCE 'DA GIBSTER'

Information

DJ Trevor Lamont

Hello Everyone,

I'd like to take this small space to inform all who are interested that I TREVOR LAMONT have relocated to Lexington, Kentucky. I've brought my deep and inspirational house style to the south. For any promoter that would like to contact me my new voice mail # is 606-258-0056. I am really looking forward to getting to know many more people in all the scenes throughout the country. Peace and love.

TREVOR LEMONT

606-258-0056

Lexington, Kentucky

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chemical brothers

Brad Massive gets down and dusted with the Chemical Brothers

With your premier full length being out...tell us a bit about it...

The first bit is alot more slammin stuff...Leave Home kicks it all off with a whirl of guitars and acid noises over hip hop beats. That goes on for about a half hour...it's alot like our live set. The rest of it is a more gentle thing with a slower dub or latino groove...and then there's a few vocal tracks, one of which was done by Tim Burgess of the Charlatans. It all works quite well together.

How did you hook up with Tim Burgess for "Life Is Sweet"...

We did a remix for him sometime last year and they were quite into that...they used to play it before they went on stage. We went to see them play live a couple of times in London and we sort of became quite good friends. He used to come to our Sunday night club and we got to drinking together. We'd done this instrumental track and we thought it would be quite cool to have a Manchester type vocal over it. He brought a whole new element to the track.

Give us a brief history of the Dust...er Chemical Brothers...

We use to DJ together along time ago in Manchester at underground house parties and we had our own night at this pub. We got quite a good name for DJing around Manchester which is a good place to get breaks. Then...we put together a record to reflect the sort of stuff we were playing when we DJ'd. We were looking for really boomin' hip hop cuts from record shops that had the same kind of swingin' effect on dancefloors that house tracks did. We were looking for them all the time and couldn't find them...so we decided to make our own and that became "Song to the Siren." It spiraled from there...people wanted something new so we went with it and kept doing it. Remixes started coming in and we signed to Boys Own. The sort of vibe that we have now came from the little bit of energy we generated in Manchester except on a slightly larger scale.

Are you still DJing as regularly?

I like playing for our parties....for our own friends and our own crowd. We're not travelling all around England or anything. We DJ'd in Ibiza last week and got thrown off the decks by the owner of the club which wasn't too good.



The Spanish people got really upset at what we were playing...they wanted sort of David Morales big vocal, inspirational house music and we were giving them Barry White records. Our DJing is not a real technical thing...we've got some good records because we travel all over and people send us their white labels and test pressings which puts us in a good position to DJ. First and foremost, we like to make records and DJing is something we don't turn down. We like having a good time.

Did either of you do any production before the "Song to the Siren" record?

Yeah...Tom used to be in a band called Ariel...that's where we got all the gear. They got quite a big advance off the record label and he bought all the keyboards and samplers. They were more of an indie thing with a little girl singer....at the same time we were doing some material more oriented towards the dancefloor. The other band kinda collapsed so he concentrated more on the stuff we were doing.

How did you originally define your style since no one else was doing records like them?

There were records about but I think we had a more

MIXTAPE REVIEWS

Rebirth-DJ Liquid (California)

The cover of this tape says "A non-stop mix of progressive house and acid". Knock out the progress and what you've got is a slammin', ass shakin' journey into the acid house sound. But be not afraid of this house, ye haters of thy house, this house is far from the place where obese diva's mingle with cross dressing giants and old Casio keyboard demo's. This is the house of twisty acid funk, the shit that makes you move at six in the AM. Side A starts out with a preacherman style intro and quickly breaks into a smooth concoction of old school acid and then slides into a funk beat frenzy that keeps heads bobbin' on through to the next side. Side B jumps right into stride with the most funkied out beats these ears have yet to hear, all capped off by a jizz inducing remix of a classic by the legendary band The Yaz. **THE BOMB!!**

DJ Liquid-Higher Vibrations

DJ Liquid drops another goodie, though less impressive than the last two efforts I've heard from him. The selection on this tape is slower trance with somewhat of a house feel, along with the slow breaks that Liquid is known for. The only problem I found on this tape was a clashing of two records that rides too long. If you've heard any other Liquid tapes, you know the style and you know it's bomb shit.

Contact: 408.236.2077 (Eric Lee)

DJ Efix and Ron D. Core-Angel Of Death (Chicago vs. LA)
Efix hasn't brought the hard-

core wrath out for a while, but when he does, it smokes. His side on this jammie starts with older Speed Freak tracks and moves into a 10 minute salute to Delta 9. All mixes are tight as hell, you know they are when familiar songs aren't recognized and the whole tape sounds like one song. Ron D. Core's side

MIX TAPE COVER OF THE MONTH



DJ ANONYMOUS
"CHILD WITH BONG"

starts with a funny ass pop intro, moves into hard breaks and ends with the Bloody Fist song "Shaftman". All in all, a cool ass way to prove that mid-west kicks the left into hard-core oblivion.

Contact: Ron D. Core
714.967.CORE

Contact: Efix 708.582.7133

DJ Anonymous (Madison)

The winner of "best tape cover" is also a rockin' tape. A Winnie the Pooh intro jumps into a strange sounding drum and bass track, involving real sounding drums and fat bass. This is rocked into an AFX sounding concoction that meshes with a hard acid stomper, and by this point, I know this person rocks.

The flip side continues with a slick mix of jungle that bob's my head and put's that blunted feel over me even when I ain't got one. Book this person now.

DJ Entropy (Waukesha)

Waukesha's own hippie house prophet drops tracks in a very uppity, tracky style. Classics are melded with Relief sounding bouncers. This boy's got skills and deserves attention. Both sides are good listens and compy well with the smoothness standards needed for a cruisin' selection. The sound quality is clear and the mixing tight. Waukesha house nation, Bitch.

Contact: 414.521.9048

Speed Demon (Washington DC)

Trance musik on the hard tip from Massive's own Speed Demon. The music is A-1 and the self made intro's add a personal touch to this 90 minute head fuck. The music here is very Eye-Q feeling with the beats and synths relying on musicianship instead of abrasiveness. A goodie that'll turn your head into pudding. Massive DJ squad in the 9-6, SUCKA.....

Contact: 703.242.3779

Chris Hall

I'm sorry, but sometimes tracky techno loses an R and becomes tacky. The mixing here is good but the track selection lacks any innovation. I'm sure the boy rocks a dance floor, but for pure listening, this ain't the one.

DJ Brain- Numero Dose (Milwaukee)

Straight from the mind of that kookie dude, DJ Brain, comes a smooth mix of hard house, ban-

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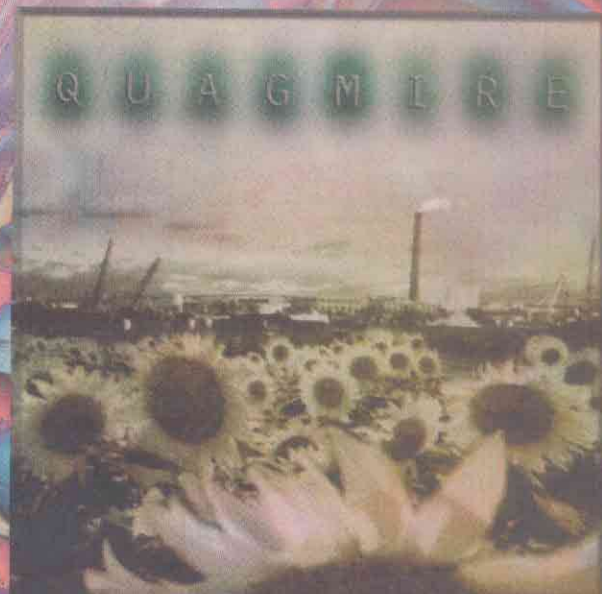
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Steven kaye

You do a weekly show on WMSE 91.7 here in Milwaukee. How did you get into doing that? I've done a radio show ever since I started school at the Milwaukee School of Engineering... I started incorporating techno into my show early in '92 when we got these really cool DJ Seduction records sent to the station. My musical tastes are still quite varied... though my favorites are techno, ska, funk, dancehall ragga, and wierd stuff like the Dead Milkmen.

Why did you start seriously DJ'ing? I guess it was because just playing the tracks limit the music to each song's message/vibe... rather than mapping them all out into a landscape of audio magic. I loved the music too much to allow myself to be limited in such a way. I loved watching (Toby) Tyler & (Acid Boy) Todd P spin, both are excellent DJ's and I attribute their abilities that made me want to get the equipment and develop my skills and style. To this day my favorite DJ's to watch spin are Carl Cox and Tyler... both of them OWN the music... ie. they know it so well that when they lay it down it's perfect.

When/ what was your first actual Rave party? My first party was Humanity in Milwaukee (in the 32nd and Hampton 'rave complex'). I fell in love right away. I bounced off the walls for hours until I sprained my ankle on the shitty floor- so then I just sat in the best spot to see the lights and hear the music... I felt wierd because the light guy would always shoot the intellabeam right at me with the gobo that is kind of a dotted circle putting me in the center so it looked to

me like I was in a light tunnel. I thought he was making fun of me because I hurt myself... but I moved a few feet away and the light didn't follow. I wasn't on any illicit substances that night... the music was my drug.

WMSE is pretty good when it comes to techno- you can turn it on anytime and there's a good chance something electronic is playing...

My show is the only one dedicated to the music being mixed uninterrupted by the spoken word. I (or a guest DJ) spins for 55 minutes then we give out the station ID, weather, party info, music info, current DJ spinning live... then back to the mix. However there are about 10 to 15 other shows on WMSE that at least incorporate techno/ house/ambient into their format. WMSE is a freeform radio station which allows the on-air personality-DJ-engineer the freedom to bombard the listeners ears with seemingly whatever seems appropriate at each instant in time.

Have you ever considered using your 'power' of being a media outlet to try to confront some of the issues that the Milwaukee rave scene must deal with?

Yes... But being a non-profit organization limits you as to how strong of a stand you can take on specific issues... especially controversial issues such as this... I always speak of making informed decisions... I'm not a subscriber of 'Just Say No' but I am more than aware of the dangers drugs have and their hold on the scene here in Milwaukee.. One reason I got together with Steven and formed UNIT was because



We both felt a need to try to give the local scene a direction... a goal that is both edifying to the individual as well as the whole- something not necessarily spiritual, but something more than just gathering together to dance and get high.

Milwaukee's one of the more strict cities when it comes to Rave parties... what are you trying to accomplish by doing parties in the name of the station?

I'm trying to make a future for the people who love the music... right now the media hates 'raves' and anything rave-related. By doing everything legally and upfront I have the local alderman at least interested and impressed enough that in the future we have better than a fighting chance of going all night in locations we could only dream about a short time ago. By doing the parties as legal as we have been most of the kids that come are relatively straight (some for the first time).

Afterward, the next week, as I work at Revolutions... I have kids coming up to me saying 'I had a blast and I wasn't even on anything'. That makes me feel good- to know that people can still have fun without the chemicals.

Now, you do your show on Saturday nights... Do you wish you could do it on a different night?

I don't get out as much as I used to- I guess I have a commitment to the locals who cannot travel and want to hear the funk. Also it makes each party that I do attend that much more special. It reminds me of the first summer of rave when we were lucky to have a rave a month... Oh how I longed to go to another party. That's how it is now for me. When I plan to take the night off to go to a party- I'm ecstatic.

When did you do your first party?

It was called PUSH and held in Milwaukee on the 12th of November, 1994. It was a benefit for the radio station because we were boosting the output of the station almost 3.5 times and it was costing almost 65 grand... Anyway we were within almost \$5000 of reaching the goal to pay for the upgrade when we seemingly ran dry of donations and funding. I decided to throw a benefit-rave to keep us from having to do a telethon on the air. Needless to say it went really well and we now have our new transmitter. The problem was that we threw one event and everyone expected us to continue with more parties. We complied and all has gone well with four events we've thrown in the last year... at least until the last one- ANONYMITY. After the fact we found out that a group of individuals was spreading malicious rumors that UNIT and WMSE was selling tickets at the map point with no intention of throwing the party. The turnout was incredibly less than expected... and we ended up out about \$2500. All this for putting on an incredible show... with full-on sound & lights... DJ's DRC from San Francisco, Cyberjive from Indiana, Adeptus from Madison, & locals Toby Tyler, Synergy (of Massive fame) and myself... all for \$9. I'm still at a loss as to why someone would do this to us... but I guess that's life.

What do you think of the state of the Milwaukee rave scene?

Milwaukee (and Wisconsin) has great people in the scene... both in the promotion and attendance. The promoters do their damndest to put on the best parties that live up to their reputation. The ravers themselves generally help each other out and support the endeavors of one another. However, I'm dissapointed as to the abuse of drugs in our scene. As I said before, I do not subscribe to 'Just Say No' BUT, when the experience you wish to reach can only be obtained by the use of illicit substances... I feel that you need to take a


step back and check your priorities.

Any plans for the future?

As for parties... I have an agenda that will culminate next fall with a five day festival, of which I will be contacting promoters of virtue in the area to work with me each having thier own day of programming- but I'm not going to go too far into this one right now. In the meantime, I'm going to get together some mid-size legal events that will surface throughout the winter months, and then kick it large with an incredible outdoor party downtown Milwaukee all night long. I also hope to open my own cafe sometime next year- with an excellent cup of coffee, reasonably priced simple food, cool reading material, a rockin' sound system, and ultra late hours. However, since the situation with ANONYMITY occured it is going to be very difficult to convince the staton to proccur me the money to continue. I'm committed to going on. I guess we'll see...
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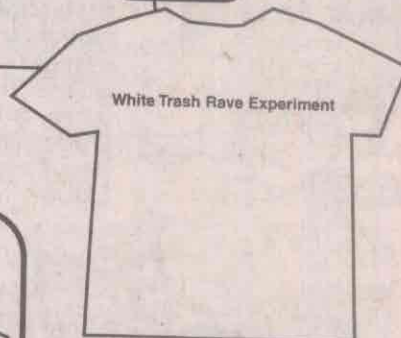
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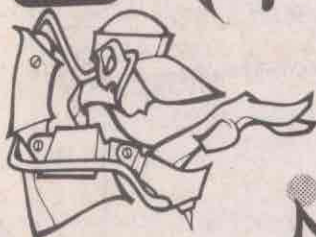
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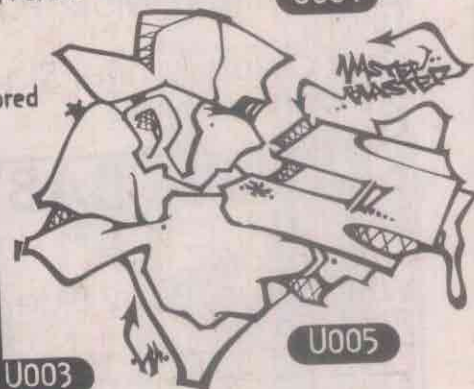
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Ordering and shipping info on previous page.



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Sam Haskin/ DJ Wickett - 'Drumz n' Shit'- Sam Haskin takes us into the House on side one while Wickett drops the wicked drum and bass on the other.

Lowsh- 'Inverse Kinematics'- Matt loved this tape so much, he put it in the catalog. Wicked hardtrance from a Minneapolis unknown.

Afroman- Techno tracky acidy fun. Revolutions Live Mix Vol. 3- Synergy Massive's Brad Synergy pumping out

some House and Trance
Bileebob & Paris- Tag team weird Detroit old-school.

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Goodwill- 'The AM experience'- It's 6am, here's some house.

David Hollands- Dave moved to NYC... he found some records.

John Keesen- 'Subterfuge' DEEP flowing trance from Denver's trance lord.

Kell- 'Generic Mixtape'- Yup, he plays records.

Kikoman- 'Clusterfunk'- Mellow house to kickin' groove.

Mr. Kleen- 'Fascinating Rhythms'- East Coast Trancey goodness.

Terry Mullan- 'New School Fusion 2'- Some Chicago DJ- he's okay.

Sho- 'Pandora's Box'- Techno induced mythology

Sleepy C- 'Driving Musik'- Acid to keep your eyes open

Tron- 'Fucking Hardcore' Intense hardcore from Chicago's Tron.

Troll- 'Drum & Bass for ya Soul'- Thumpy kickin' jungle.

Synergy vs Nick Nice- 'The Master Plan' Intense journey of funk, house, and trance from two of Wisconsin's best.

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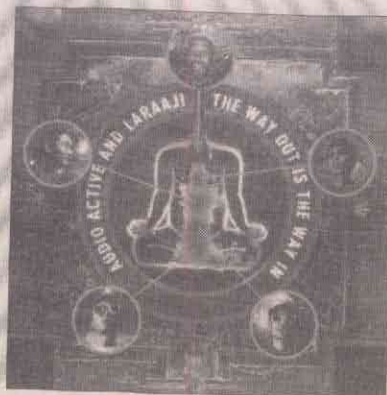
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Serenity dub 2.1 p.m. compilation - Incoming

Frequently used to stress an important event about to take place, the label titled "Incoming" prepares us for just that. Bringing to our ears some of the best ambient dub sound from around the world, this quiet label has made itself heard through the daring ears which decide to purchase it. Fortunate for those who do, as this sample of eleven different artist blends different sounds, voices, and senses of space into a beat oriented bliss. Featuring artist from labels such as Fax, Apollo, Too Pure, as well as others, this cd is loaded with wonderful aural experiences. To commence the journey, we are launched into major beats and profound bass, overcast with ethereal chants created by Transonic (Robert Musso & Bill Laswell). Other highlights include Scanner, an emotional track by Mouse on Mars, an uplifting song from Cosa Nostra, spacey dub by Seefeel, Unitone Hifi, and ambient breakbeats by Biosphere. Somewhat confusing is the feature of another composer from England under the name S.E.T.I.; not to be confused with the S.E.T.I. collaborators from Instinct Records, although it is impressive material too. If you see this compilation, you will probably wonder whether to buy it or its sister a.m. compilation featuring other worldly music. Either way will do you well.

Automaton's "Dub Terror Exhaust" - Subharmonic

More dub from the distorter of bass himself, Bill Laswell teams up with Gabe Katz, The Alchemist, Robert Musso, and DJ Spooky, with beats by Sly Dunbar. The first track has very treated drums and scarce conversations throughout, made complete with some low bass. The second track gets back and away from space, but with some unusual funk in its genes. The third provides a chemical, almost acidic atmospheric flavor to the most tranquil sounding dub I've ever heard. Ending with track four is another stunning example of how different dub may sound. If you are a fan of Laswell or appreciate dub, you will enjoy this release. Prepare yourself for relaxation.

Organism 2 compilation - Dossier

Coming from Germany, Dossier has positioned into our reach an exceptional release from certain sound minds in ambience. On the insert is a passage about Cryonics, or rather the freezing of a dead person's brain in order to preserve it. It is hopeful that doing so may one day provide the source to re-animate these people once mankind achieves an understanding of "theoretical nanotechnology," or the ability to repair the brain molecule by molecule. Featuring songs from Delerium,

Nigel, DVR8, Sect, Pilgrims of the Mind, and Adham Shaikh, each track will move you in a new direction with diverse sounds and structures. Employing aspects of dub, warm synth lines, and other sampled instruments, this compilation presents a darker side of ambient sounds and moods. As it is anticipated for cryonics to restore the mind, such is the same objective of this compilation; to reinstate your mind in a different way. If you long for more ambient music, this will certainly be a wanted addition to your selection.

Aphex Twin's "Ventolin" - Warp

Although this is not new to the public, I thought it might be of interest to know that domestically you can get twelve remixes on one cd, rather than six on two imports, which asks the buyer to pay three times as much. As for the domestic release, the range of musical dissection of Ventolin is so great, each track may as well be a new song. From hard industrial sounding compositions, confused beat, moving beat, and filtered ambient beat, this remix is a must have for the post industrialist and Aphex influenced.

AFX's "Analogue Bubblebath" - Mighty Force Records

Originally not available in the United States, Analogue Bubblebath was composed and pressed on vinyl in 1991 in the U.K. Now, licensed through TVT Records, we cd purchasers are graced with its availability. Consisting of four songs, this is typical Richard James style. The first track, Analogue Bubblebath, will impress everyone whose ears have a chance to listen to it. However, with the following tracks the music becomes more peticular of who is listening. The second track is a mysterious sounding Kraftwerk style sound, followed by a industrial sounding dance track. The disc closes with "AFX 2," a bleep, phaser like sounding intense track. Once again, James has remarked well upon himself with what is contained here. Buy it for its historical meaning, listen to it's future.

AFX's "Analogue Bubblebath 4" - Reflex

Providing more extreme tracks than the first Bubblebath release, AB-4 starts off with another treated hard industrial sounding track, accompanied with the man himself screaming every four seconds. To survive this six minute madness, you must make an attempt to either enjoy or question the reason behind the screaming. In contrast, the second song here sounds as if you were in marioland. Using comforting sounds, this one you will find relaxing and moving at the same time. The third track is some soft gabber, eventually throwing in some acid sounds which make for a nice distorted effect. Next, James brings us

some symbol infested, kraftwerk bleeps and thoroughly warm melodic synth works. Finalizing this voyage is a spoken word excerpt which discusses the difference between being scared and being concerned, and then being interrupted to be ask about his bike, all the while through some effects which may make it hard to understand..

Nine Inch Nails' "Further Down The Spiral" - Nothing

Before asking why this is featured here, none other than the Aphex Twin is featured here. Creating one song entirely by himself and the second half of another song, RJ seems to fit right in with the mood this album and its overseers try to accomplish. James' first input is titled "at the heart of it all," which contains some traditional Aphex sounds. Yet, here they are presented in a slower, more meteoric fashion that includes assorted horns and Tubas which reach the dark depths of one's soul. James' second chance at altering this release in some way occur during the second half of "The Beauty of Being Numb." Aphex throws a soft, quiet distorted beat in behind some piano and sax sounds which take the listener out of the hell created before it, only to be reimmured once again. A very impressive collaboration has taken place here. Not only is it advanced, but there may be more to come. Are the walls between our music genders slowly being broken down by those who make it for us?

Aphex Twin's "Words & Music" - Warp

Here we have material which was released on Aphex Twin's "Selected Ambient Works vol. 2" with the addition of spoken word taken from an interview. Here he speaks of his appreciation of original music, his signing with Warner Brothers, how he likes to play live for people, and his indecision to say what his favorite music is. If you aren't interested in what he has to say, I suggest buying the Ambient Works compilation instead.

Brian Eno's "Apollo" - Caroline Records

Many may already know, but for those who don't, this is where most would consider ambient music taking on its modern day form. Somewhat hard to find, the Apollo release is a soundtrack to a film directed by Al Reinhardt of the Apollo Missions conducted by NASA. Recorded back in 1983, with the help of Daniel Lanois and Roger Eno. This release is the potential father of Fax and many other labels and artist. The first four tracks put you right in the mindset of the apollo crew and their feelings before landing on the moon. Beginning with the fifth song, one must assume that the first man has immersed himself out into space. Looking back at the other members of the

crew, all experience a sensation that has never and may never be experienced again. They see the beauty of the Earth, the masterful marvel being this creation we live in, its superb nature, and its seniorship to our civilization. On to the sixth track, the unknown of space has reset itself firmly in the minds of the astronauts. They look out at the Earth, they have no real day or night, they probably have suppressed fright. After sleep overcomes them, so does tranquility as is sensed from track seven. The next day has come, so the quest for the mounting of the flag on the moon becomes their highest priority. Their excitement and success are shown to us in tracks eight and nine. Track ten proceeds to present to us the feelings of a mission about to end. The wanting of more events in one life of this magnitude, and the realization of that improbability. Then comes a relaxation after the re-entry into the Earth's atmosphere expressed in track eleven. Finally, the crew, the members of NASA, and the people of the world look in hindsight at what just took place. Many find the event to be commonplace, many find each mission to be another step into the unknown, and many are left in the indecisiveness which one day will have no room. So, sit back and take this voyage into space. Get your hands on the video and see how amazing the music's topic is.

Bill Laswell & Terre Thaemlitz's "Web" - Subharmonic

With the quiet pulses in space amongst the occasional clatter, this three track release begins a journey through space and invites you to board. Beginning with "Open URL," and then "Insectoidal Regression," the listener will find himself in a state of complete relaxation. Continuing beyond the second phase, you will begin to realize the similarities in sound to that of the quieter tracks on Apollo. Through the third phase, entitled "Transfer Complete," one must question where the destination of the transmission was. Indeed, you as the listener are the intended receiver, and after listening to this cd in its entirety, you will not doubt that it is so.

Intergalactic Federation 2 (I.F. 2) - Fax
Composed by Dr. Atmo and Deep Space Network, this release contains four tracks, each in excess of fifteen minutes each. However, one will notice that when listening to these songs that the length of time they cover becomes irrelevant. What does become important is the way in which each one of these will entrap you mind on the trip each one takes. The secret to the success here are the men who pioneer the sounds from the void. Dr. Atmo, who was Namlook's first ambient advisor, and Deep Space Network, who have been collaborating with the likes of Jonah Sharp and others. Each track starts off slowly, bringing in soothing and unique sounds, and finally complementing with very well planned beats and pulses. This gives each

track its own distinction, and as a whole this project is an excellent creative piece.

The Source Experience - Different Journeys - R & S Records

Consisting of mostly live mixed and arranged tracks, Robert Leiner brings us exactly what he planned, different journeys. Now this album is a far cry from being ambient, yet as a listener of ambient and other forms, I and hopefully you will notice the uniqueness of this cd. Opening with somewhat of an ambient intro to the first song, this journey takes us through various intensities of house and trance. Tracks turn from hard house into acid house, combining with each other to form a pleasing hard acid track. One track in particular has more of a trance feel to it, and another one uses some jungle sounds although it doesn't make it into a jungle track. So, if you are looking for a lift, and admired minds like Altern 8 and others who like the 303, then you might want to consider this release. Availability unknown in the U.S. (sister bought it for me on her honeymoon in London), however an e-mail address for info is: prombaux@ulb.ac.be. Hopefully that will help out.

Bill Laswell/Pete Namlook - Psychonavigation - Subharmonic

Although not a more recent release, this is one that is often overlooked. Possibly the reason for this is the lapse of time between the making of ambient by Peter Kuhlmann (aka- Namlook) and its growing popularity. However, this release seemed to be buried even deeper than some others, yet it is well worth the effort to excavate. I finally noticed this release and its description through a report about the Fax label and Pete Namlook. I found this release surprisingly easy at For The Record in Columbus, Ohio. They have an 800 #, which is: 1-800-235-2737 and an e-mail address which is: darkwave2@aol.com. Now, upon listening, you will find some excellent dub in this collaboration. Track three is my favorite, which mixes beautiful string chords with a mind moving beat. The opener takes a bit to warm up, but when it does it becomes a masterpiece itself. The only track which does not fit into this mix, except maybe to give the listener a break from the hypnotic beat is track two. When listening to this track, you either are tuned in intently or are tuned out completely. However, for those of you who are fans of either Laswell or Namlook, you will be most pleased with this release.

Autocreation - Mettle - Inter-Modo

Previously featured on Trance Europe Express II, this full length album goes to the abysmal, somewhat acidic side of ambient, trance, and dub. Para Patterson, Kevin Hector, and Mark Van Hoen compose eight tracks from the depths of their imagination. This release leads off with a rough edged ambient track, which cast off an eerie feeling. This theme is continued

throughout the entire cd. The cd contains a substantial amount of bass, which comes to the listener in various forms. The beat becomes more noticeable, attaining the highest level of impact on track four. From there it levels off, slowing down until the virtually motionless track seven. However, do not imagine that this album intends for the listener to end off with peace of mind, for the last track here drives a deep pulsating beat for a continuous seven minutes, building upon the beat throughout. Overall, this release is not a typical form of electronic music, yet at the same time it can be appreciated and liked. To here what I am talking about, you will have to hear for yourself.

The Irresistible Force - The Underground Ep - Instinct Records

One of the older releases available, this five track cd contains one of Mixmaster Morris' better known creations, entitled "Space is the Place." The only other place where you can discover this track is on Instinct's Chillout Phase Two. Besides this track, there are a few others worth mentioning. The first track features trance rhythms with vocal samples, yet the most impressive cuts are the second and third tracks. Flow motion is somewhat slower than the first track, yet at the same time it is more pleasing. However, each new track seems to be recording the metamorphosis that Morris has experienced in becoming The Irresistible Force. The third track, War and Peace, is a sound many now associate with Mixmaster Morris. The fourth track, Underground, is the only addition to this collection that by having more of a mysterious sound makes it somewhat odd. However, if you like anything released by Mixmaster Morris, you should really consider this release. If by chance you haven't heard Space is The Place, then adding this to your selection is a must.

The New London School Of Electronics - The Deepest Cut - Rising High Records

Following up their masterpiece, "The Frenchman" on Trance Europe Express II, Caspar Pound and Laurence Elliot Potter collaborate again to bring us this full length release which combines many different sounds, which form many unique tracks. The first track is a short bliss of shimmering sounds, which is immediately followed by a warm synth and xylophone contraption to ease the soul. With the third comes yet another creation which is certain to please. The following tracks are each as impressive. In all, this aural experience will leave you with a new look at the possibilities there are within the creative realm we hold. Perhaps the look will consist of a smile.

Autechre - Anvil Vapre - Warp

Unaware that this was release was even made, I quickly picked it up to hear the latest sound coming from one of the most

impressive projects out there. Consisting of only four tracks, this ep could easily pass as an unreleased Analogue Bubblebath project by AFX. Starting the cd off with an abrasive static sound, this is probably the hardest sounding music ever composed by Autechre. The last third of the first track breaks the hard edged pace into a somewhat funky, yet still harsh sound. The second track features a small voice sample distorted and manipulated along with some noticeable warm synth sounds, while still maintaining a fast pulse. Continuing on with the third track, a definitely deeper beat is evident with somewhat of a wasp sound from the keyboard. Influences seemed to evolve from Namlook and Morris with regards to the sounds on this track. Finally, to end this hard fusion of sounds comes the more familiar sound which we attribute to Autechre. This track slows down the overall tempo of this release and is highly reminiscent of Incunabula. Overall, one could look at this release as a step forward with a reflection to Autechre's first release, or an evolution into their first release. Leaning away from an ambient sound, this release is not intended to soothe, it is intended to stir.

Synaesthesia - Desideratum - Hypnotic

A new project from two former members of Frontline Assembly, Bill Leeb and Rhys Fulber bring to us an excellent double cd set of ambient works. Also known as Delerium, Leeb and Fulber also are responsible for Dossier's "Organism 2" compilation. Each cd contains seven songs each, the shortest track running just under seven minutes and the longest running over fifteen minutes. However, each track avoids boring the listener by combining many features in each song. On the first cd, the first and fifth songs are definitely the most upbeat on this entire compilation, and even though not consistent with the remainder of the tracks, they do not ruin the total harmony of this cd. The third track sounds strangely familiar to a Sad World track featured on Instinct's Chillout Phase Two, although it is spiced up to avoid too much comparison. Also, track six has a strong resemblance to a song from Beaumont Hannant which was released on the second Artificial Intelligence compilation, yet once again it is varied to produce a similar yet different sound. With the second cd continuing the overall mysterious and dark implications of the first cd, the second cd only attains higher ground. Two of the standouts include "Lifeless" and "Tubastrea Aurea," both of which sound truly unique. Despite implementing other artist ideas in what seems too plain of packaging on a couple of songs, there still remains twelve unique tracks. Even the two that aren't as creative as the others are still worth listening to. As far as a double cd release from one source, this equals or surpasses the most respected projects out there.

Future 3 - We are the - April Records

Another release from the people who brought us the wonderful compilation "Boredom is Deep and Mysterious," this project continues to be just as impressive. Jesper Skaaning (aka Acoustic & 1/2 Recycler 202), Thomas Knak (Opiate), and Anders Remmer (Dub Tractor & 1/2 Recycler 202) create a wide expanse of ambient textures in each track. Totalling nine songs in all, ambient, dub, and trip hop influences are apparent. Nevertheless, each role played by these influences are indeed new, allowing the listener another opportunity to appreciate the creative minds directing this refreshing and relaxing sound. If one tried to, one might relate this music to some projects out on Fax or Subharmonic. Yet this project combines the two and takes us beyond simple labeling to another state of ambient excellence. As all should take notice, this is a release that continues to set the standards of our electronic culture, and well worth the price to please your senses. To contact, please send e-mail to: Pingo@pip.dknet.dk or visit the web site at: <http://www.pingo.dk/pingo>

The Definitive Ambient Collection vol. 2 - Rising High

Consisting of projects all guided by Pete Namlook, this release of Fax material on Rising High has been digitally edited into a continuous mix. It is possible to jump from track to track, yet listening to this compilation from beginning to end is the way it was intended. Upon listening, you will be in agreement. Tracks are taken from

Escape, Sequential, Silence, Air, Hearts of Space, Minimalistic Source, and a remix of Fishology from Dreamfish. Definitely pleasing to the ear, this cd is an excellent sample of those who have any exposure to the Fax label. For those who have not, this is an excellent way to begin.

Artificial Intelligence II - Warp

After seeing a review of this release a little while back, I quickly noticed that the reviewer had picked up a regular release of this compilation. However, for a period of time there was a limited edition of this cd, which contained a total of thirteen tracks. Standout entries to this compilation come from Mark Franklin, Link, Autechre, Beaumont Hannant, Balil, and Kenny Larkin. The only real letdown on this entire release I thought came from Polygon Window (aka AFX, Aphex Twin, The Dice Man). His track, entitled "My teapot," resembles just that, a gurgling teapot. Besides that, there is a hidden track by Scanner on the end of the second cd. So, if you can find it, try to get the limited edition cd. For those into intelligent dance music, it will be worth the struggle.

Recycle Or Die - Electronic Mind Music - Planet Earth

Probably the best ambient compilation ever put together from the now defunct Planet Earth Recordings, Electronic Mind Music features tracks from the first six full length Recycle or Die releases. Featured artist are Ralf Hildenbeutel, #9 Dream, Baked Beans, Dominic Woosley (aka Mysteries of Science & United Frequencies of Trance label), Oliver Lieb (aka Spicelab), and Stevie Be Zet. Each journey will take you on different beautiful paths which all lead to the same wonderful end. Consider this necessary listening for those with a taste for enlightening ambient music.

Okay...I want to say that I know that some of these are older releases that I have been reviewing. However, I feel that since some may have been overlooked the first time, I want to bring it back into the light. I buy my music very carefully (I am sure most of us do), and when I make a good choice I am happy to see that the time I have put in to research the artist, etc. has paid off. Sometimes though, we have to buy without knowing. This is something I want to do so that people know what they are about to buy. As you can see, I enjoy most of what I buy. Even so, the critiquing I do to come to this circumstance has made all the difference. So, I hope you find even the older released reviews to be beneficial.

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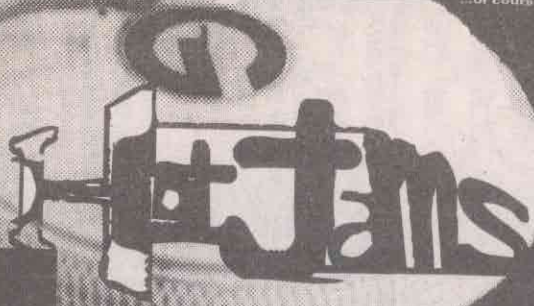
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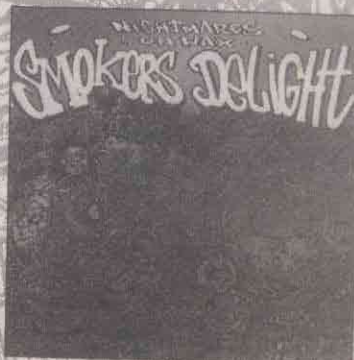
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Chemical Brothers...Life is Sweet Remixes (Junior Boys Own/Astralwerks, US)

This record receives Massive's highest award this issue for several reasons...first, the Brother's addition of Tim Burgess (aka Charlatans) for vocal duty was a nice move...second, Daft Punk fucks shit up in a serious manner in the remix realm. This Soma artist (bordering on genius for Da Funk/Rollin and Scratchin) transforms the original into a progressive onslaught of mammoth proportions with the bumpin'-est bass line this side of a Juno 106. The duo drop two of their own mixes...one in a "Chemical Beats" sort of vein...the other a slammin' and slightly noisy interpretation for the technoheads. Go straight to the Daft Punk mix and make sure to play the original for your Manchester buddies. (Brad)

Ian Pooley double pack (Definitive, US)

Long awaited new material from this German man of the hour. Disc one is strikingly deep for Pooley, sounding much like Terrence Parker (haven't heard that name in a while) or Chez Damier. Disc Two carries the kickin' "The Move," an amazing acid house cut which guarantees to be rockin' dancefloors from Detroit to Cologne for some time to come. This collection has something for everyone...acid jocks and afterhours dj's...the whole lot. (Brad)

Harthouse Compilation Chapter Five...Bitter Fruits Carry On Harthouse (Harthouse, US)

With the abundance of Harthouse compilations coming out as of late, it's no surprise that some insipidity will start to surface. These two compilations are prime examples. Bitter Fruits comes from the continuing chapter series and holds it's own with a few reworkings by such icons as Luke Slater, Humate, and Oliver Lieb. Carry On goes for the Englishman's twist on the Harthouse sound as it's compiled by Secret Knowledge's Kris Needs. He handpicks nine "trousers" that span the catalog from early days to the present including Hardfloor's "Funalogue" and "Adventures of Dama" by Cybordeleics. Both are fine compilations...but not stellar. The domestic pricetag makes them all the more appealing. (Jeff)

Francois K Ep (Wave Records, US)

New from this New York house label...Francois drops four cuts of deep electronic house tracks ala Deep Dish, USL, and the like. Best track would be "Mindspeak," a percussive stomper with echoes of early Brian Transeau material...very dancefloor friendly and serves as a nice build track. "Moov" is a rather blissful and chilled early morning houser with some very impressive keys (for you midwesterners...Miles Maeda comes to mind). The other two tracks are more filler than anything...but decent filler nonetheless. (Brad)

Anoesis...Blood and Sweat in London (D-Fusion, UK)

Awesome double pack from the gentleman who brought forth the "Eighth Day Music" Ep from months back. This is analog noise fused with breakbeats...deep...haunting...funky and downright slammin'. "Plasma Brain" is the kicker with some seriously tweaked 303's doing most the work. "Planet K" is a pleasantly laid back dubby track with rollin' bassline and all. And, "Mayhem Box" will probably receive much party play on the west coast...a DJ Dan style track. Get yours or get none! (Brad)

51 Days Ep (Bold, US)

Originally available on Touche Records of Holland, this three tracker once again sees the light of day stateside. Produced by Dobre and Jamez, the most interesting selection off this plate would be "Paper Moon," a very "deep and liquid" (check the vocal) F Communications style house track...reminds me of the last Roman IV on Ladomat. Flip for "Tracktion," a minimal Detroit-ish house groove. Not bad at all. (Brad)

DJ Pierre...Mind Bomb (Strictly Rhythm, US)

New from the wild pitch guru...three mixes of the title track. Pierre breaks things down hard house style with acid modulation all over the place...sampling a bit from his older dancefloor storm, "Atom Bomb." Best mix is the "Smooth Mix" which would fit quite nicely next to any Junior Vasquez or Felix Da Housecat track. This is classic Pierre...not for the faint of heart. Ain't no pitch like da wild one. (Brad)

Babalon Blitz...Ufonic (Organico, US)

The full length mix is essentially ambient dribble...nothing new here...just some floaty synths and quirky noises. However, Dub Tribe clean things up on the flipside, adding a Charlatans like breakbeat, some slightly overpowering guitars, and electronic elements for merit. Best production I've heard from Dub Tribe in a while...this certainly belongs in the box of you downtempo fiends. (Brad)

Hardkiss...The Phoenix (Hardkiss, US)

After over a year in the sampling battleground (note: this track originally sampled ELO and they weren't all that happy about it...a similar guitar line was replayed for the full commercial release) this track has finally made it's way into the record stores. Best mix is "Someday My Plane will Crash" by Scottie "God Within" Hardkiss...a 120 bpm funky jam of equal calibre when sized up to other Hardkiss releases. Rabbit in the Moon and Robbie Hardkiss are responsible for the other mixes...both are quite noteworthy, taking the original track and warping it into their own lively interpretation. Highly recommended (Brad)

"JOHN SHOULD BE SLAPPED UP" -PAT BENETAR

Love City Groove Ep (Bold, US)

Four mixes from this English quartet who've received a whole lot of critical acclaim overseas for their unique blend of house music and ragga/dub. Skip the Jason Nevins' Hard Love mix as it goes nowhere and go straight to Jah Wobble's "Seek Understanding Beyond Immediate Perception" mix for an exciting bass laden dub track. The "Insomnia Mix" is the best vocal-less track...trip hop ya don't stop my friends. (Brad)

Mary Kiani...When I Call Your Name (Mercury, UK)

Four mixes adorn this slab of wax...three of which are utter shite cheeseball eurotechno crap (aka Haddaway, Real McCoy, et al) and one of which is slightly tolerable given the remix and additional production by Hardfloor. The acid lines and rhythms in Oliver/Ramone's mix are second to none...perfect. However, they made the godawful decision of keeping the original vocal which completely spoils the track. Rumor has it that a dub mix exists but I've yet to see it hit anywhere this side of the Atlantic...avoid this one unless you're a Hardfloor trainspotter who'll lose sleep without it. (Brad)

Moby...Bring Back My Happiness remixes (White Label, US)

Ya know...I have a hard time talking shit about Moby like most of the "underground press" does...Only because he's such a nice guy. I would say the man's music is stuck in 1991...no progression...nothing new. However, this EP does gain a spot in my record crate with Josh Wink taking control of the remixing responsibilities. Mr. "I have bigger dreadlocks than you and all your friends put together" turns this bunk commercial techno track into an exciting acid stomper with a delicious broken beat breakdown. Moby's remix is a step above the original, but nothing to write home about. Pick it up for the Wink mix. (Brad)

East 17...Hold My Body Tight (Frr, UK)

Yet another remix record of a shit song...perhaps once someone will get things right the first time. Danny Tenaglia drops a couple of mixes...seemingly sampling the haunting bell sound from his own "Bottom Heavy" of last year. Avoid the Lenny B and Charlie Cassanova remixes (unless you really have a passion for vocal heavy cheeseclub tracks) and stick with Danny T's "House Dub." Mediocre at best. (Brad)

Mike Oldfield...Let there Be Light remixes (WEA, UK)

BT wins the prize on this ep for his full on progressive onslaught...retaining a small original vocal sample with a dash of guitars. This mix sticks to the unique Brian Transeau style of lush electronics with an organic touch...always excel

lent and always pushing the boundaries of house music. Flip this for a dub and vocal mix from Hardfloor (a remix a

week keeps the pocketbook neat?) which kicks in the usual way...big fat drumrolls and another hip hop breakdown. They might want to chill on the remixes for a while...too much of a good thing is a bad one. (Brad)

BBR Streetgang...Disco Groove (Transworld, UK)

New disco house from this Transworld mainstay...best mix would be Woods Inc.'s bangin' rework of the title track...chock full of guitars, stabs, and a true 70's sensibility. Three other tracks can be found on this ep...same sort of feel. Check out their previous releases on Transworld for even more floorfilling house bangers. (Brad)

DubTribe...Selene Songs (Organico, US)

Some new selections from this San Francisco unit...rather spacey and relaxing ambient material. "Quiet Earth" is probably the most interesting of all seven tracks...complete with bird sounds, rolling water, and some deep synth modulation. It could probably fit well in a nature film as well as your favorite chill out lounge. This collection is okay...not alot of new ground gets covered but it's still serves it's purpose. (Brad)

Goldie...Timeless (Metalheads/Frr, UK)

There is a sweet irony in the title of this album because after a number of listenings, I've realized that the material really is "timeless." Goldie is pushing the boundaries of music even further, like Atkins and May were doing nearly a decade ago. Future soul, intelligent jungle, call it what you will...this music is doing so much that it's hard to pin it down with a label. Yes, it's drum n bass...but that's just part of the picture. George Lucas has said about special effects, "they're a means of moving the story forwards." Similarly, Goldie's breakbeat rhythms are done with utmost care. But, they aren't as much the focus as they are the force pushing the whole compositions together. Powerful synth washes, odd noises, and soul vocals are all main ingredients to the mix. The result is a fantastically emotional form of electronic music...even draining sometimes. The full 21 minute mix of "Inner City Life" opens up the album and from there, it's all quality. Album of the year...quite possibly. "Timeless" marks a serious milestone in the evolution of dance music. (Jeff)

Dirty House Crew Ep (Dirty House Records, US)

Noisy disco would be the best way to characterize this one...much like the Force Inc. stuff of late (finally that label got on the ball and started releasing good records again). The B-Side is an acidic house stomper which I really can dig apart from the annoying background noises which seem to dominate for half the side...the 303 and bass lines being it's redeeming elements. The A-Side's "Disco at the Edge of the Universe" is the track of choice...much like Relief except better. The only close comparison would be Mr. Pooley and

VINYL

Mr. Clarke and even those big names don't do this track justice. This is a must have...hard house while withholding a groove. (Brad)

Funky Chops Ep (Kung Fu Cuts, US)

Six Jazzy and breaky tracks ranging from 102 up to 125 beats per sixty seconds. These selections have the potential to be useful for hip hop jocks as well as west coast breaks aficionados (with built in scratching for those not blessed with the skills of Terry Mullan). The kicker on this slab is "Funky Tar," dropping some pleasing female vocal loops and jackin' bass lines. Impressive first release. (Brad)

DJ Sneak...Da Pimpdoggy Ep (Downtown 161, US)

With the flood of records coming from the windy city during this "Chicago Renaissance," it's useful to be selective. The new ep from this "sneakier than thou" gentleman can be regarded as one of the best. "All Over (My Face)" is my personal favourite...bumpin percussion, disco contortions, and effective use of samples make this the track receiving loads of floor play. The remaining three cuts follow a similar route...creative, complex and definitely Chicago. Got it? (Brad)

Left Field...Afro Left (Hardhands, UK)

I really like this 12". Three tracks in all- the first being more of a tribally trip hop track. 'Afro Central'- Track 2 is more slow housey breaks with a lot of interesting samples, noise, and good breaks. The 3rd track, 'Afro Ride' is a slammin' uptempo acid houser- kind of Dave Clark-ish. This is the Shift (Tyler)

Thunderdome Nine (XSV Records, Belgium)

Number Nine in the series of Hardcore Gabber- and this is no exception. Two albums- 12 tracks in all, featuring artists like DJ Gizmo, Critical Mass, and Gabba Heads. It's all little expensive, but it is 2 albums! (Tyler)

Scarface...I Seen A Man Die Rmxs (Noo Trybe Records, UK)

The well known Hip Hop artist Scarface gets a reworking with jungle remixes by 4 Hero and some jazzy remixes by Bary Adamson... along with the original version. Jungle and HipHop fans check this out. (Tyler)

G.U...White label (Cajual, US)

Cajual's latest- and the latest by G.U. Track one is an uptempo house track that samples what I believe is Blondie. At least I think it's Blondie, but my early 80's music knowledge is limited. Regardless, the sample is done in very well. The other tracks are all funk and disco influenced... all in all an excellent EP. (Tyler)

BOOZE! RIGHT ON.

Bizz OD...Loveshack/ Cranked 10" (DJungle Fever, Belgium)

The Bizz O.D. is back again- this time cranking it out with some hard house acid tracks. Loveshack is more of a building acid house track with a rough feel to it. Cranked is a little faster and more minimal hard house techno piece. (Tyler)

ForceMassMotion...State of Mind (Rabbit City, UK)

Fast Rabbit City style stuff here. Three tracks total- all are acid trance cuts and are rather speedy. This also has some of the old school Rabbit City influences in it. State of Mind is my favorite. (Tyler)

Steve Stoll...New Strategy Ep (Thee Blak Lable, UK)

The latest by this up and coming artist on Felix's Blak. More midtempo acid for you here. Four tracks total- everything from minimal acid house cuts to acid trance. An exceptional 12" all around. (Tyler)

The Foot Club...Driftwood remixes (Work, Holland)

Work remixes of the popular Driftwood- from the Mindfood label. Good progressive house with a nice kick and some acid overtones. A good vocal sample is used in the middle of the record. The Work mix is the best, and then there are some deep and jazzy dub tracks on it. (Tyler)

Pete Conman...Until You came along (Force Inc, Germany)

Three tracks in all. The title track is a somewhat tribal uptempo tune with a well used title sample used in various spots. 'My Roots' the second track, is a more traney progressive house jammy jam. Nice keyboards and subtle 303. Track three is a more uptempo house track using the title sample. Excellent 12". (Tyler)

Ion - Structure EP (Nitric, Belgium)

All hail the prince of distorted grooviness, Danny Casseau, as he comes back strong in his hard techno-house frame of mind (not to be confused with the "utterly twisted and sexually appealing for the murderous underground techno freaks" side of him, in which he'll put out releases focusing on the word TRAX, such as Trax X, Trax Star, UFO Trax, etc). The songs are cleverly titled "Structure I", "Tructure II", "Ructure III", and "Ucture IV", since you lose an ounce of control in your mind, per every letter dropped. With influences by Dave Clarke, Emmanuel TOP, and his own demented twin, Casseau is clear and formally "not your sweet little boy to be fucked with" in the Belgian reign of hardness. (Speed)

Gamble 202 - Spicy Bred of Charity Part II (23 Frankfurt, Germany)

Don't expect to listen to this record and think cheery happy thoughts of normal everyday life, cuz kiddo, that shit can go

right outside the window for posterity. Kosmann and Schmidt have a sinfully excellent time driving you to a cute little rubber room forever and ever. The A-Side track is a massive thumper, which will completely bring back the days of Djungle Fever releases like Crane Fly Warriors, Cyberchrist, and Subsonic 808. And what do we have on Side B, you ask? "Blue Index" makes stunning use of the Jupiter string synth sound and distorted acid pillows laid over a clear hard 909 drum bed, with sheets of extra indescribable, but completely enjoyable, lweakness that will have you climaxing like a nymphomaniac 303. speed

Area 51 - Space Invader (Mineral, Belgium)

The brilliant minds behind this hypnotising formula are none other than John Nuccle (Slay Up Forever Records) and Dave Humphries. These extraterrestrial blokes make for good techno-trance partying up in this piece. "Space Invader" is so long and enclosed, you'll feel like you're getting your soul slowly evaporated, as you lose your senses. For the thunderous kick of the 4/4 stomp, flip it over for the "Termite" tracks, to bash the floor beneath you in sick and ecstatic utter rave. (speed)

Trip Commando - Temple Tunes Volume 1 (Dance Ecstasy 2000, Germany)

Who says doom can't be minimal, yet bone-chilling and groovy simultaneously? The Frankfurt Grim Reaper, The Mover, is here to dispel all doubt about such mortal issues. Prince of darkness, doom, and death techno, he lays down a solid obese kick with an extremely creepy melody, played on some instrument of the Devil's creation. For a more layered, spine-draining experience of slightly cheerier amusement, turn to "Eastern Origin" where the grim one spreads layer on top of gloomy layer of spectral pounding trance to allow for easier fitting in your coffin, where he'll seal you in dancefloor punishment for pure pleasure. (speed)

Attack! - Brain Damage (Blackhand, Belgium)

Wim Perdaen and Patrick de Meyer get wicked and mad sinister respect from the Demon for releasing hardhouse doom trance like this. You might remember them as previously comprising The Gatecrasher (on Blaster Records, Holland), in which the gabber tracks had Ministry samples and some scary guitar riff loops. Regardless, the followers of RED 2 have penetrated their way into the membrane of

techno, and provided us with 3 similar versions of the title track. These fallen angels can throw a spooky curve, while making you dance til your bones crush senselessly to the merciless kick and hihat sundae. Highly recommended for large, loud, and ludicrously piercing sound systems. (speed)

Dr. Fernandol - High Pressure (MMR Productions, England)

The forest rangers of hard acid time travel, Carl Cox and John Selway unite to spice two of acid-junkie Dr. Fernandol's mighty trippy tracks. Serious bodybuilding going on here with these uptempo techno beefcakes, as the original mixes are included as well. Prime wig-out chemistry in fine form for the nervous pair of hungry legs. (speed)

Freakazoid - Manic EP (Superstition, Germany)

The freaky deaky boys are back to wreck more shoppe than their previous release "De EP" (also on Superstition). Immense praise for "Manic Motor", minimal and extremely powerful groovy techno whose thunderous bass drum will seize you, and the piercing claps

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and mounting noodlelike melody will tweak your sexual organs, causing you to lose control of all bodily functions simultaneously. Call the diapers in on this one!! The flip side is deep fried and served to a crisp with Chicago-style "Pure NRG" and topped with a minimal dose of hardhouse, wrapped in 909 pancakes. (speed)

Tranceform 101 (PCP, Germany)

The prime sinister of fate is back to sodomize you with an extremely stiff and evil hardtrance groove, in which there is no escape. Incredible realism of adventure into dark and foreign lands are painted very well in this double-sided licorice pizza. You'll feel as though you can see the expressions on the locals faces, just by the way "he" works the melodies, buildups, and some emotional crescendo along the likes of Age Of Love. I am convinced The Mover is far beyond human being, quite supernatural to tamper with one's adrenaline levels and blood-curdling fear so easily. (speed)

Blew Onion - Luncheonmeal (X-Gate, England)

This onion will most definitely force you to tear and gesticulate like a fiending hooligan. Using a snippet of the RED 2 backspin over the beat, and several floor-friendly sounds to rock your world, the "luncheonmeal" is comprised in 2 slabs, with one being more club-oriented and the other being chemically toxic for the true underground. Let the vegetable harvest begin!!! (speed)

Lime Green Vinyl Promo 95092 (Bonzai, Belgium)

My instincts tell me this is Groove Park, a fine group of young aliens, who released a record a few months back called "Hit the Bang", which you better not sleep on if you're a Harthouse, Belgian, or Flash Gordon theme music freak. This tasty wax could be labelled electro happy trance, as you feel whirlpools of good feelings seep and slide inside you like serpents of serenity. If you check the flip, you'll find yourself tripping in raw naked glory as the melody is concentrated on what seems to be a modulated mating call. (speed)

Jon the Dentist - Elara EP (Phoenix Rising, England)

Open your mouth real wide and let the Dentist do what he does best, drill you with unspeakable vibes of groovy bouncing acid with amazingly clever uses of Ethnic samples, and intelligent programming. This limited visit sounds like somewhere between his hard acid projects on Boscaland, and the floorscorching midtempo works of Hardfloor. The Dentist prefers his usual trademark anaesthetic kickdrum, which will deck you in the gut repeatedly for your punishing pleasure. This is the first release on this London label, with lots of insatiable vinyl-junkie fits to follow. (speed)

Green-Black Vinyl Promo 95093 (Bonzai, Belgium)

The Insider is back with another powerful follow up to "Enter the Electra World". He has become an influential member of the Bonzai family as he puts out quality Belgian hard techno, and thundering hard trance. No track titles, but there is an extremely typhoon-like creature lurking on one of the sides, that shows no mercy for scum or sanity. Check the flip for an afterlife track, featuring an eerie sample of some gurkin saying "presence of god" and these freaky over

lapped bell synths that make you feel like you've really sunk yourself 6 feet under for good. Anyone is who into unusual percussion maps and extraterrestrial loops should definitely look this quality mug up. (speed)

Run EP (220, Germany)

It is now safe to say the Venusians have finally landed on planet Earth, and one of them has come to spread his worldwide mysterious message in the encoded form of acid hardhouse and distorted trance. Meet Heiko Laux, purveyor of these fine aural hieroglyphics that will leave you fazed and faxed out of this orbit. "Run" is a bugged-out marathon of 4/4 acid with the strangest twinkling sounds I've heard since the Big Bang. Keep your third eye open for "Haphazard", an acid hardhouse session of scintillating proportions, which feeds the feet as well as the mind. If this record was any more underground, you'd have it say it was written by Jules Verne. (speed)

Code 002 (H2, Germany)

Henk Holsheimer releases another mega-underground piece of wax on his own German label, H2 Records. This release keeps the spirit of experimentality alive, as the first did, but this one is more dancefloor-oriented. This 4-cut razor will apply to many different djs since each track is completely individual in taste and style. There is a minimal Detroit-sounding stomper, a hard trancer, a groovy hardhouse, and an ambient travel that would serve the hungers of fans of Acid Kirk, DJ Deg, and the brilliantly deranged Re-load posse. No sleeping on this one, or the Sandman will have your ass for breakfast. (speed)

Surgeon - Electronically Tested EP (white label, England)

The newest work from our English majesty of the minimal and Detroit stomping sound is here and presented on a rolled out red carpet. We are treated to four merciless experimental stompers that'll make you drool like Pavlov's dog for more. Being a promo white label, there is no track names, but every square slice of this stunning masterpiece is worth any sacrifice. If you're into the likes of Joey Beltram, Tresor/Berlin, and Jeff Mills, find this record now or you'll be lost and never found. (speed)

Protectors of Bass (Cold Rush, Germany)

Here is more proof than the Grim reaper lives in Frankfurt, Germany. If you've ever wanted to turn your home sweet home into a haunted fucking nightmare, then drop the needle on Freez E Style's poltergeist-arouser "Awake in Neo-Tokyo": some seriously scary shit that'll have you looking over your shoulders. An excellent opener for doom freakazoids, as the spirit sound travels infinitely from left channel to right channel and back. Flip the creepy darkness over for the massive hardcore extravaganza. Pilldriverr presents "Pitch-Hiker" (excellent concept), a massive stomper, in which many different pitches are applied to the merciless driving kick. Impeccable modulation by your favorite Frankfurt vampire, The Mover. (speed)

Anthony Acid - Ha Ha (More, Germany)

This highly-promising New Yorker hangs with the best progressive acid hardhouse out there in the world. 2 similar mixes of the hard bass stomper, with a third version remolded into Robert Armani-style percussion. If this record

MILWAUKEE IS OUT OF BEER- BRING BEER....

was any more crowd-pleasing, you'd have to hire people to wipe the floors of sweat and splurge, long after the lights have been turned on. Check this out or check yourself out of existence. (speed)

Synthetic Progress - Second Generation (Harthouse, Germany)

This amazing underrated duo unleash another futuristic cyberscorcher, as they did before with their previous release, "Monolune" produced with DJ Sebbo (of Shoot Distribution in Wurzburg, Germany). They must have submerged themselves into a sensory deprivation tank prior to creating these two tracks of intense building hardtrance, because the quality is not to be overlooked. "Synthetic Powder" is pure dark trance dust, ready and prepared for massive snorting. "Second Generation" is a fine sampling of German acidtrance in the Harthouse stylez. Make sure you get close enough to grab this petri dish of forbidden outer space species, because this kind of logic you can't dissect with a tweezer or forceps. (speed)

Roland Casper (Boscaland, UK)

Mr. "I'm going to fucking tweak your mind forever" Casper is not taking any shortcuts on this hard acid metropolis. Get ready for the ultimate bass bin rape, as the immortal worms of acid ease their way into your eardrums, bashing them with a 909 workout, infiltrating deeper til they hit that soft gray matter of uncharted brain. Then it's termite-fest as your mind is chopped up like minced meat, and your adrenaline levels shoot way above the USDA. This awesome team of 4 hard acid and groovy stompers will rock any crowd in any planet, regardless of temper towards the goodness of well being. (speed)

SBX-80 Vol. 1 (909 Perversions, England)

If you've been searching for aural amphetamines and doses of drug-friendly dementia, then look no further. You can only guess that these guys locked themselves in a studio for a long session, with enough beer, bong, and chemical vitamins to keep the world tripping for millennia. The tracks are quite a blast to experience, and very well thought-out. Major standout is "Regulator", which must be played loud at mixed effectively to completely induce the mass to feed on empty dancefloor space like piranhas on crystal. (speed)

System Shock v1.0 (Red Tide, Germany)

Definition: Evil, fucking hair-raising, grungey hardcore techno with a loaded barrel of venom to sap the souls of the softies and cause all hell to break loose, so to speak. Sounds like it's up your mean streak? The B-side of this brutal stake to the heart is one of the best sources of real doomcore I have heard in the longest. A note of caution: after living through this devilishly energetic frenzy of dancefloor punishment, don't be surprised if your kids grow spiked tails, drink blood, and monstrously strip the flesh apart of anything that gets in their way. Pay the price, you hardcore motherfucker!!! (speed)

Quick Reverse (Bonzaï, Belgium)

Insider and Tyrome have outdone themselves again, which is no surprise. "Roentgen" is the ideal hardcore rave trance track that comes to mind, when I think of a colossal ware

MORE BEER!!

TRIPLE BOCK

house with millions of ravers, and the hardest, loudest sound system you could possibly imagine. The breaks are cleverly placed on the record, forcing the dancers to scream and peak in holy anticipation, then lose all sense of self-discipline when the 909 crashes back in with a thunderous siren. This is an ideal tool for any hardcore musical dictator with a lust for turning nocturnal humans into savage raving kamikazes. (speed)



Der Dritte Raum...Mental Modulator (EyeQ/Harthouse, US)

I'm not sure what Der Dritte Raum means, but I do know that Andreus Kruger is the man behind the machines and his compositions fit perfectly in line with the Harthouse aesthetic. It's trance through and through and although it seems more DJ friendly, it also works in a home environment. The disc has seven tracks with two "cd additional" cuts which are of average quality. The other five more than make up for the shortcomings as they are pure Harthouse...lots of 303's, echoed synth lines, and dark abstract noises. All the tracks have a regimented german-style quality, but the hoppy bass lines and subtle percussive elements take you straight to the dancefloor. Add this to the collection. (Jeff)

Flux Trax (Exp, UK)

"The best electronic album in the world...ever," touts the liner notes. I'd have to say they were right, because I haven't seen a better historical collection of acid, house, and techno. If you're not familiar with these tunes, you need to be...and if you are, you're probably smiling at the thought of all these living happily, preserved together on two CD's. I still giggle when I think about it: 18 tracks spanning from 86 to 94...all pinnacle players...all downright excellent. Highlights include Phuture's "Acid Trax," Ron Trent's "Altered States," Beltram's "Energy FLash," Aphex Twin's "Digeridoo," etc.

CD REVIEWS



Jiri.Ceiver-Head.Phon (Harthouse,Germany)

Darren says that this sounds like a slowed down version of Spiral Tribe. I agree. The music on this CD is head fuck trance on the minimal tip. With drawn out ambient intro's, subdued bass kicks, and noises that morph within themselves to form contradictions that play with your brain and shake your serotonin supply, Jiri.Ceiver forms his own sound that is trance in an abstract fashion. There are no exceptional songs, as this whole album combines to form an artful album that brings up feelings of sheer electronics. Picture a distant landscape that emanates sheer loneliness, translate that into sound and you have Jiri.Ceiver's Head.Phon.

Eno/Wobble-Spinner (Gyroscope,US)

The master of ambient, Brian Eno, is back. The second I loaded this CD in, I knew I was in for a ride. The concept goes like this: Eno laid down tracks and then sent the recordings to long time musician and underground idealist Jah Wobble. Wobble was allowed to do what he wanted-rework them, play along, or just leave them alone. The result is a masterful collaboration that ranges from beautiful to dark ambient that should not be listened to alone in the dark (I did this and was forced to find light before I went crazy). Tones fluctuate at spastic rates as short wave radio speeches get distorted and flanged into pieces that make me wonder where I am. A masterpiece from two pioneers of electronic music.

Escape Tank (Instinct,US)

Ambient is one of those types of music that has no mediocre. Either it kicks your ass or is so bad you wonder who had the nerve to let it out. This one is so bad that I can't figure out why it got let out. The boredom that ensues during a listen to this CD should not be suffered by anyone. Escape Tank is three people that only collaborate in studio. Maybe they should have left their recordings in the studio with their gear. Don't touch it with a ten foot pole.

Control X-To Abort Transmission (Instinct,US)

Control X is Matt Haines, a guy that programs beats and sounds for samplers and CD-Roms. On his debut, he shows why he does what he does. Obviously gifted with electronic gear, Haines lays down beaty, rich grooves that in some spots breathe warmth into this cold head of mine. Control X is different than normal Instinct ambient- it moves you, makes you sway to the laid back funk of the exacting beats. Quality.

Ambient Intermix 2 (Instinct,US)

Instinct sure does pump out the ambient, and this CD is the best I've heard. Releasing the best in their stable to remix each other's tracks, and creating quite an experimental beast in the process. Terre Thaemlitz, Facil, Adam Shakir and a handful of others are featured reworking each other's tracks. I will not attempt to describe this, as there are over two hours of music that basically lay down the formula for future atmospheric music. This comp is a stellar idea that manifests itself it steadily bewildering ways. Enough good music to zone out and analyze the innards of your brain for a long spell.

U. Srinivas and Michael Brook-Dream (Realworld,US)

I cannot say enough about this disc. I've played it for the biggest haters of techno and they love it. Four tracks of electric mandolin and dub percussion they emit culture deeply. These compositions take you to a far away land and leave you there for a pleasant yet erie excursion into middle eastern roots music. If you can find this, lay down the duckets and enjoy.

Speed Kills (Instinct,US)

I wish this was on vinyl, because the tracks on this beg to be mixed. A collection of some of the finest hard techno to be released. Highlights include, well, every track. 'Amphetamine' by Thomas Heckman and '99.9' by Koenig cylinders are sure rockers, as as 'Bang the Acid' by Wild and Taylor. If the hard sound of techno rocks your socks, then grab

this one.

Pure-The Best of Techno Volume 6 (Sm:)e,US)

When I first saw this I thought I was in for another trash techno compilation. Then I flipped it over and found a plethora of techno classics. Ranging from over a year to about a month old, the track selection here is on the trance and acid tip. From the funky acid on the Hardfloor remix of 'Circus Bells' to the ethnic trance of 'East' by Humate and Rabbit in the Moon, all of the songs on this cd move you in innovative ways. Other goodies include 'Red Herring' by Union Jack, 'Heartbreak' by DJ Tim and Ortega and 'Sax' by Pleasant Chemistry, along with 'Amphetamine' by Thomas Heckman aka Drax. It's by Sm:)e, so it's gotta be good.

Richard H. Kirk-The Number of Magic (TVT,US)

Richard H. Kirk is best known for his work with Cabaret Voltaire, who dropped mellow ambient grooves throughout the 80's. On his newest album, 'The Number of Magic', Kirk gives out funk by the pound. Moving away from the common Cabaret Voltaire sound, Kirk drops grooves that are deep and thick, sticking to your ear canal long after listening. Standouts are 'Lost Souls of Funk', and 'So Digital'. Not that his release isn't consistent, these are just my favorite selections. This is a consistent album that is well worth the money, whether your a fan of Cabaret Voltaire or not.

Smoker's Delight-Nightmares on Wax (Warp,UK)

With some of the best illustrations I've seen as far as cover work goes, this CD is truly a smoker's delight. Laid back hip-hop beats lay the structure for jazzy licks, and basslines that just emit THC. Samples fall in and out, giving that bob in your head that extra bounce. For those of that dig the fat beats of hip-hop, the mellowness of trip-hop, and the improvisation of true jazz, this is a bomb waiting to explode in your head.

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introduction

Compact discs then that; respects to all who stay true to the riddims of the drum and bass.

compact discs

"Jungle Warfare"

Moonshine brings us two very impressive Jungle mix CDs in one package. Disc one puts you in the mix with D. MICKY FINN. Hard breaks and fatter bass lines then your mom can move to fill this mix up. DJ SS rips it up with a wicket opener that is with all respects called "Lighter". Then we later hit the lighter side of the disc, well that's what ya think once we get to the SPECIAL K RASSIN chewn "What's Going On". This song is wicket, it starts out with a nice ambient drum and bass, then the bass kicks if into to a new dimension. Some other respective chewns on the first disk include: DJ Monk, Trinity, L Double, Amen on 2, In-Between the Lines, DRF featuring Kenny Ken, and Cool & Flex. Disc two shows a different side to the massive. DJ DAREN JAY throws some hard drum and bass in your face. It starts up soft with a nice chewn from Da Diggz, and then midway through the some we here one of those songs that make you knees bend and the head sway. The bass from UNDERCOVER AGENT's "Oh Gosh" sets you off. Then onto a little more from the Easyman who rip up your tweeter with some really fast breaks. DJ SS does clean up for disc two with a hard bass filled track called "The Rollidge". If you are new to the jungle ting I suggest pick this up because it gives you something to gain familiarity with different artists. All this set needed was an "R.I.P." remix and think I would have creamed my pants. (John)

listen. By far not a bad buy at all, but I wish there was a little more skills shows with back spins and scratching from Hype. (John)

"Music For The Next Millennium"

I have to say that this is a fucken piece of art. Omni Trio brings you into the world of intelligent drum and bass. Beautiful female voices accompany many of the elegant drum and bass tracks. The bass is crisp clear while the snares engulf you in a virtual landscape. Contains two versions of "Renegade Shares" One is the Foul Play V.I.P. Remix. The other is labeled "Rob's Reconstruction-Mix." Ever single track on this CD is enjoyable. Steal money from your grandma if you have to, this is a must to have. (John)

"Speed Limit 140 BPM+ Seven"

Moonshine has continued their series of breakbeat/hardcore CDs and have come up with one of the better ones this time. This CD has a tad bit more of the Jungle style in it, but is completely more "English hardcore" sounding. If you are looking for hard breakbeats with those happy synths that Londontown is famous for you will like this. My favorite track on this CD has to be DJ Force and Evolution's "Ruffer". It is hard hitting in your face hardcore with a hint of the Jungle style. (John)

"Face of the Future"

Moonshine Music/Sub Base USA

By the title of the CD mix I thought for sure this would be some sort of 'intelligent' breaks CD. But boyee, I was wrong. Just another good CD put out by those kings of the jungle at Sub Base. Hmm, all I can say is that there are a lot of things done by Pascal on this CD. I mean if you are into his stuff, which by all means is wicked, then I think you will like this. Personally I like the first song by The Process. This song has a great ambient intro then breaks into some really nice sweet breaks. Over all this CD a good compilation of strictly drum and bass. (John)

"Telepathy - Jungle Dons - Dub Plate Special"

Moonshine Music - Sub Base USA

This is a collection of dub plates from various artists. None of these tracks have been released on vinyl. It is basically a collection of all new material from all styles of jungle. From Hardstep to straight up Jungle it is being represented. Great CD for those who are a little new to this whole Jungle Ting. Gives you a good over all listening to all the styles. The CD features some tracks from DJ SS, Hype, and Krome and Time just to name a few. (John)

"Drum & Bass Selection 4"

Moonshine Music/Sub Base USA

Continuing there "Drum and Bass Selection" series, Sub Base delivers a disc with some drum and bass from the harder side of things. Selector Hype rips some scratches in and drops some classic chews like Rude Bwoy Monty's "Out in the Streets" and Remarc's "R.I.P.". This CD is more geared to those who like the harder side of jungle. So if you are into that thing, then take a

"King Of The Jungle"

Instinct Records

This is a two CD compilation of some older tracks. Most probably date from 1994. But there are defiantly some good classics on here that are probably hard to find on vinyl still. The first disc contains the classic from DJ Massive "Dance Hall Massive". I actually like the second disc the best. It has a much more darkside felling to it with some really dark wicked chews. Engineers



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jump beat/nyc (212.631.1005)

sense/chi (312.918.9084)

journees/sd (408.995.4396)



Repetitive Beats, a series of gatherings dedicated to the soul purpose of re-establishing a lost pride in our local scene. Events will be small vibe-thick endeavors, with musical tapestries woven by the djs down the street. All proceeds will stay in our scene, rather than in the pocketbook of a superstar jetting home only to forget about us until we ask them back. All are welcome, we are not elitists that frown on visitors. Rather, we hope all will come, get involved, and make the scene something special... something we're proud to be a part of again...

Repetitive Beats

Milwaukee, WI

Saturday, November 25th, 1995

Residents: Toby Tyler, Steven K,

with various guest djs.

INFO: UNIT [414.777.3911]

UNIT

WMSE

funky approach using breakbeats. We wanted to combine hip hop and acid house...the funk and energy of hip hop with the head noises of acid house...a melting pot using the breakdowns and rolls and rises of house. We never really talked about it but looking back, that's what we were trying to do. There's been tough breakbeat music made in this country since acid house began but none of it combines the energy that techno music has.

You've done an awful lot of remixes...what's the difference between the way you approach a remix record as opposed to your own production?

If we're remixing stuff, we've chosen the track because there are sounds in there that we don't have access to when we record. If we're remixing a sort of accomplished rock band, the master tapes are gonna have brilliant organ parts, guitars, and vocals...it's enjoyable to get ahold of that stuff in its raw form so we can muck around with it. I think we'd always prefer to do our own stuff...it's creatively more rewarding. Both of them we approach the same way, but our own tracks take a lot longer to do...we write them, record them, re-record them, etc. Remixes are like an exam...you go in and do it and have to stand by it...there's no going back.

Which would you say has been your favorite remix thus far?

Probably Bomb the Bass...I think we achieved something there. It's really slow...89 beats per minute and if you put it on in a club people go mad. It's got nice acid sounds and this incredible drum breakdown...we had a great vibe the whole day...beautiful weather...different people...new studio.

Let's talk about your live performances...is it all live, on DAT, heavily sequenced...

Yeah...it's all live. We've got a huge amount of sampling capacity...we've got five samplers on stage. We sample fuse tracks of our own and remixes with drum loops coming off the samplers and two keyboards running live. It works pretty well...we're not the most visual of blokes but as far as we're concerned, we're producing a noise that can rock large groups of people.

What do you all use for gear?

AKAI X-1000 is our main thing...MPC-3000...Cubase to sequence...for analog stuff we've got Juno's and an SH101. We've got a MonoPoly where the spirally noises come from...and we've got a Moog that we bought three years ago where the rises come from. Guitar pedals are also really big for us...Tom's collected them since he was thirteen so we've got quite a few.

What's the story behind the name change?

We just nicked someone else's name...there was no subterfuge or anything. Beastie Boy's "Paul's Boutique" is one of our favorite albums so we just used the Dust Brothers. When we became a bit more successful and we'd done international remixes, we knew we'd have to change the name. Our management let us know that the American Dust Brothers said that if we didn't make a

press release to the British Press by the end of the week, they'd take some sort of legal action. Since "Chemical Beats" was our favourite record, we just became the Chemical Brothers. I did love the name Dust Brothers but it's gone now...so, anyway...Chemical Brothers is not such a good name but it's almost bearable.

What do you have planned for the next year?

We're gonna be in the states beginning in October and then I don't know really. Just get back into a darkened room somewhere and wait 'til the phone's died down and get dusted again. We haven't had our gear set up for a couple of months...we're going to get it up and start working on some new stuff. We're possibly doing a remix for the Stone Roses.

"When we went to New Order's club, The Hacienda, we managed to move one of the extensions on the ceiling cause it was so loud...we were pretty proud of that."

Tell us a bit about the music scene in England right now and where you think you fit?

It's quite a melting pot...The Verve is a really top band. The music scene is quite similar everywhere...people just want to go and have a drink and listen to music. European festivals have been really good over the summer...we play on one stage and then Therapy? or Offspring are playing on the other. I think we fit in the way we can attract rock fans...they hear something in our music. The Universe festival was quite great...kind of a triumph in organization. Didn't like the sound of it...I like it really loud. When we play our own gigs we bring our own sound system...when we went to New Order's club, The Hacienda, we managed to move one of the extensions on the ceiling cause it was so loud...we were pretty proud of that.

Who would you cite as your major influences?

When I was sixteen I was really into early hip hop...at the same time I was also into British guitar music like The Fall and Jesus and Mary Chain. I've always loved New Order...I don't know how much these have influenced me but going out to see bands that mean something to you keeps you inspired to be doing music. The Smiths, New Order, Stone Roses...and then acid house was a massive influence on everyone here...suddenly it became cool to be in dance clubs spending forty-eight hours every weekend in dark rooms listening to house music. Right now, my band is The Verve...I've been to see them a few times. Jesus And Mary Chain though...there the best.

gin' acid and funky out trance. The sound quality is as clear as the piss of a marathon runner, as are the mixes.. A nifty tape to add to your collection. Dj's like this guy deserve the props and gigs they're not getting.

Contact:1-800-403-2392

Rob Gardner

Riding the wave of slow break hysteria, Rob Gardner tosses up a gem in the rough. The typical HI NRG breaks are found here, but not to the point of annoyance. A good chunk of this tape is laid back and seems specially formulated for the car. All mixes are tight and the programming is perfect. for funk in the 1990's.

Contact:703.971.8456

Al Dente (Milwaukee)

A junglist out of Milwaukee?! Ya mutha fuckin right. The boy can scratch, match and mix with the best of 'em. A heavy emphasis is laid on the older, happy style breaks, along with many "pre jungle" break beat tracks, with the bass rolls less emphasized and the higher percussion tones in effect. Smooth mixing and the music selection make this tape an original.

Contact:414-256-1717

Chris Anderson-Psychronic (Houston)

Texas is the land of rodeo and incest. Well, now you can mark quality DJing on that list, too. Chris Anderson drops assorted flavors on this tape, the first effort I've heard from a Texan. The first side starts off with funky uptempo house and moves into mid tempo acid. Flip the thang for a treat involving hard gritty acid that bangs. The tape smooths and mellows into housier rhythms and rides on that tip for the remainder of the second half of the second side. A good solid tape that represents Texas well.

Contact: 713.866.6294

DJ Unit-E Underground Collective

DJ Unit-E is probably the top mixer in Ft. Wayne, Indiana and this tape shows why. Starting with hard tracky house that is mixed in a quick and fresh fashion, the styles of music on this tape seem to change with every record. From house to uppity slow breaks into acid trance and borderline hardcore, the styles of music on this tape blend well. Unit-e's selections are top notch and his mixing style is quick and precise. If you get a chance to hear this guy live, indulge yourself.

Contact: 219.422.9484

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NUTS OF STEEL

Intimate Gabber talk with DJ RACKME

First off, let us update last issue's installment of Nuts: Scratchpad and Atomic are worthless for hardcore techno, except for Drop Bass releases, those are still available. It wasn't worth it for them, nor is it worth it for you to go there. I also forgot a store in Milwaukee that carries some vinyl, but not really any hard stuff. Spontaneous on Brew City's south side also has some techno vinyl. Once again your best bet for Gabber house and hard techno is Revolutions in downtown Milwaukee.

Recently the editor of this fine publication had me write a little "piece" for someone at Roadrunner Records. Roadrunner, for those of you who don't know, was exclusively a death metal label until recently. They are now broadening their musical horizons. On a recent CD sampler they show off some of their new "sounds". Some bands sound like the Cranberries and some like Green Day, so the 20-something grunge crowd is covered. Death Metal is still in their ranks, including Sepultura, Nailbomb, Machine Head, and others. Front Line Assembly has jumped on their bandwagon, too.

They have also picked up Mokum Records out of the Netherlands and are distributing them to the American masses. They have released a CD sampler called Battlegrounds. The likes of Haardcore, High Energy, The Original Gabber, Titanium Steel, DJ Fist Fuck, and others are featured. All in all, the CD is a good representation of what Gabberhouse (or as they call it: CyberPunk) has morphed into. Most of the CD is of the happy hardcore/party music sound. I still recommend it to any hardhead, it does have some stand-out trax. Haardcore blows away the whole CD with an incredible gabbacid stomper. Titanium Steel plows rivets into beams. Original Gabber, DJ Fist Fuck, and a few others throw down some solid hardcore anthems as well. But... Technohead, High Energy, and the rest are low points in Gabber history.

Technohead especially is a disappointment. Lee Newman and Michael Wells comprised this hard tech outfit. Recently Lee Newman passed away, she died of cancer. In the mid-late 80's this duo was known as Greater Than One. They released a classic industrial dance track, 'I Don't Need God' on Wax Trax,

as well as some other innovative post-industrial tuneage. They emerged in the early Nineties under many pseudonyms

including Church of Extacy, GTO, Killout Squad, and many more, releasing tons of classic hardcore techno, shaping the genre itself, with industrial style grooves. Technohead emerged in the pages of the English rave mag Mixmag. Here they reviewed Gabberhouse releases of ass-kicking quality. Then they released the record 'I Wanna Be A Hippy' on Mokum records. This track, I believe, put them over the cheesiness of 2 Unlimited and Apotheosis. This track has held a top 40 slot in the Netherlands and other European countries. The song's apocalyptic orchestra samples and female vocals puts a classic hard tech act into a side genre composed of Moby and others. This leads me to my point. Why is some hardcore techno becoming cheesy again? I thought we had left that all behind. Most Gabber acts today are trying to find a middle grounds between happy and hard. Using a hard 909 beat and stupid sample breaks, it sounds as if they're making remixes of old hits. Gabberhouse, I have always felt, was created out of boredom and frustration of using tweeby Sesame St. samples. Gabber broke the mold of hardcore techno. It broke the dance music speed limit and pushed it through the roof- from 130 beats per minute to 200+. It made techno mind numbing instead of mind expanding. It challenged it's listeners. "If it's too fast, you're too old" was a catch phrase amongst some ravers of the past. The energy level was increased tenfold. To get a better feel for what I'm saying, I'll quote DJ

ESP

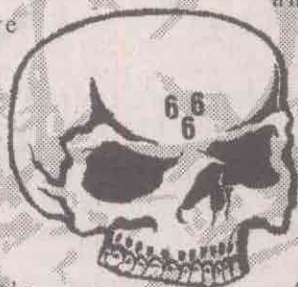


T E C H N O H E A D

massive hardcore

Woody McBride (Expositor #1, 1993, 'In Defense of House... More or Less' <when Woody was still hard>) "I've always felt that hardcore... was mental Drano, the stainless steel tool that files off all our mental callouses and tired ideas, leaving us cleansed, tired, and raw". Exactly. Hardcore techno and Gabberhouse pushes you beyond your limits, making you dance faster and faster, harder and harder. House music, Trance, and other slower types of techno don't push you to the limit- they lull you into a world much like the world outside the rave. It doesn't challenge you. House yesterday, and House today are the same thing. Gabberhouse today is the same as yesterday. For one to two years it changed and morphed itself rapidly. Originally Gabber was about 160 BPM's and it sped up, over a years period to over 200 BPM's. It started out being cold and negative, picked up a happy, warm feel, went back to cold and negative, and morphed to it's present state of happy and warm mixed with cold and negative. We now have Gabba acts that have tough sounding names, and their beats are hard, but the music is happy and easily accessible. Gabber and all other forms of techno and dance music should not rely on the old formulas of creating trax, it should experiment continually with the new. Gabberhouse should be total energy in musical form. Some people say that Gabber is too negative and fast. I remember when I was doing Head Crash (Gabberhouse/ Death Metal zine), I would get calls on my voice mail saying we were a 'negative vibe in a positive vibe scene', or 'being evil causes bad trips'. These people started sounding as bad as my parents. Too fast? Too evil? Come on! We're young- live a little! Maybe if these people weren't so screwed up on drugs they could handle it. Doing drugs also lulls you into an almost catatonic trance. Wake up. What's wrong with negative imagery anyway? Are you that religiously paranoid that you think Satan is going to jump out of the shadows of a rave and bite you? I look at like this: House music started a long time ago, it was cool, happy, warm, and fuzzy. As time progressed, that positive energy picked up a lot of bad things and is now more of a negative thing, with it's cliquy, accessible, drug attitude. It doesn't challenge people, it just gives them what they want and expect. When Gabberhouse first started it was energetic and corrosive, it challenged almost everything about dance culture. Euromasters, C-Tank, early KNOR, Rotterdam, Ruffneck, PCP... all that stuff was negative, cold, easily produced, and the best stuff on the planet. It cleansed us, and still cleanses

'ALCOHOL IS MY MOMMY' -BRAD



us, of all the attitude, opinions, and views we carry around everyday. How can you stay 'yourself' when trying to keep up with 200 BPM's? But, here we are, stagnating a scene that could be so much more. Positivity doesn't challenge- negativity, more often than not, does. This article is a challenge to you, the ravers, Gabber artists, Gabber DJ's, and promoters out there. It's a challenge to them to challenge us, and a challenge to you, to challenge them, to challenge us.

I would love to see 'true' Gabberhouse and hardcore techno come back.

Labels like Fischkopf, Strike, Drop Bass, Napalm, Son of Napalm, Explore Toi, Hellrazor, Industrial Strength, Bloody Fist, and Kotzaak are releasing quality trax. Labels like Baby Boom, Brrrr, Dwarf, Mokum, Rotterdam, Ruffneck, Trashcan, and a lot of others should be ignored.

A more cryptic sound has been babbling up in the deep underground- mixing Noisecore with Gabber. Noisecore is a scene of it's own, a branch of industrial. Projects like Merzbow, Flying Testicle, The Haters, White House, Man Is The Bastard, and others are creating devastating noise soundscapes. Most of these projects are from Japan and are not really considered music. Listening to them is like standing in a factory with a 747 flying overhead... with a nuclear missile blowing up next door. They create machinery, destroy machinery, record themselves destroying the machinery, and release it. Some early Gabber/ Hard Tech projects seem slightly influenced by such acts of noise. C-Tank, Caustic Visions, the Killout Squad, and a few others have used noise quite innovatively in hard dance trax of the past. Recent releases from DJ Pure, Explore Toi, Napalm, Son of Napalm, P. Server/ Lasse Steen, Laura Grabb, Infarct, and peers, have noise influences, too. As Gabberhouse gets happier, others are creating new ways of utilizing the driving 909. So, in conclusion, challenge yourself, and challenge others. Don't stand for the norm, demand the abnormal. Forward Forever, and if it's too damn fast for you, you're too damn old.

DJ RACKME

Note: I'd like to say Hello to the guy at Pavlov's pizza, Nick Nice, Toby Tyler, Steven Kaye, DJ Doormouse, all techno-vinyl shops in Wisconsin, the FlaVoRave crew at BS (Jan & Karen), and to everyone I know: Rock and Roll!! **ALICE COOPER**

NEW YORK MASSIVE

karp's corner

by Brian Karp

We were cruising down Tenth avenue in search of a lone parking spot. It was a breezy, cool Sunday night. Tomorrow was Labor Day and the streets were packed with vehicles and clubkids alike. It was apparent that the majority of NYC youth were planning to use their Labor Day holiday to the fullest. After a twenty minute search we snaked a spot on twentieth and ninth. Just a quick walk and we were at our destination, Silver. It was 1 a.m. and the line in front of the Roxy was beginning to grow. Tom Mello and his primary Crew, famous for throwing great lines, didn't let us down this time.

Anyone who attended Baby Blue in Boston and waited their two hours to enter can definitely agree. Well, I'll have to tell you that as we made our way to the front in ten short minutes, the crowd had the pleasure of meeting the local fire marshal. He was a jolly ole' fellow and he loved all the young lads.

Nothing could have made his night better than to see the kids have a grand time, but he was just doing his job. So, while big pork chops and his spare ribs entourage went to make themselves feel important, Mike and I, next in line, were directed to line Two. Forty minutes pass and my mind begins to melt, but just as psychosis is about to set in we are frisked, i.d.'d, and metal detected towards our destination. Frankie Bones, (Brooklyn DJ, Storm Rave legend), greeted us with some incredible electro break beats. The crowd was overwhelming and it was obvious the club owners, always willing to spend the extra dollar for their patrons, forgot to turn on the air conditioning. I'm not sure if it was the heat or Bones' hard breaks, but the crowd would have made a great commercial for Right Guard, (except for the skinny kid next to me, pal, it wasn't your dancing that created that circle.)

After Frankie's mesmerizing set, the UK's original jungalist, A Guy Called Gerald, stepped behind the one and two's and dropped a wicked set of drum and bass, British style. Though it was a masterful set for jungle fans, many

couldn't handle the quick fire breaks and chose this time to relax and take in, among other items, the lush landscapes of sounds that make jungle so complex. Myself, I couldn't grasp the groove that Gerald was laying down, and though I enjoyed the music, looked forward to the next DJ.

It was three thirty a.m., the heat and my herbal tea took the best of me, and I couldn't recognize the DJ. (Mike thought it was 333.) He was spinning a hard acid house set that had the entire crowd dancing collectively under one groove. The mobbed floor soon started slowing down as the humidity paced the evening. The system soon belonged to resident New Yorker Joeski, and realizing the heat problem, spun a deep house set that slowed the physical and explored the mental. I couldn't help but be drawn to the enormous visual screen in the middle of the club. Five forty-five we realized the vibe wasn't strong enough to keep us going and we paid our respects. My only regret, not being able to hear Mark Farrina, Chicago/San Francisco groove guru, rip up the turntables. I heard him spin his style of trip-hop and acid-jazz at awaken (NYC) and know the kid rocks.

Seven-thirty a.m. and I am attempting sleep, realizing this would be a failed mission, thoughts come to mind about the scene. A year back NYC still had some resemblance of a vibe, but the fire marshals, club owners, and the hardcore drugs (dust, Special K, etc.) seem to have all halted this. It appears that the only legal venues for parties are clubs, and this monopoly is destroying the scene. People in the real need to bring the vibe alive. Let's all come together for the positive.

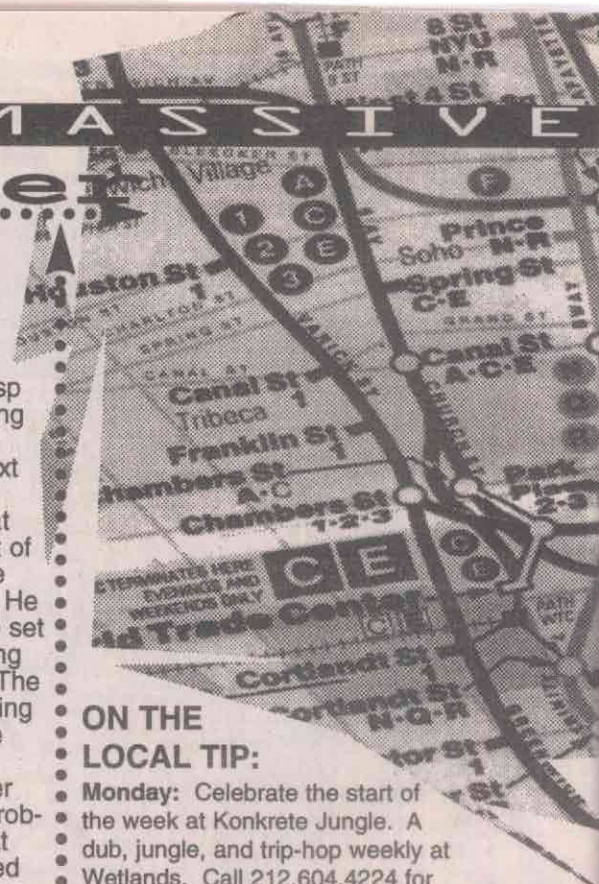
Comments or party/club info:

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- **Monday:** Celebrate the start of the week at Konkrete Jungle. A dub, jungle, and trip-hop weekly at Wetlands. Call 212.604.4224 for details.
- **Tuesday:** The Egg is a jungle, house, acid celebration in Manhattan's meat district. Call Liquid Sky NYC for details on this always packed party at the Cooler.
- **Wednesday:** Try Save The Robots for a mid-week house party. Alphabet city is not the prettiest of areas, but the music is always right on. Dial 212 696 8938.
- **Thursday:** Always worth the trip to Manhattan, Giant Step is a welcome staple of NYC nightlife. The Grooveline always has the update on the city's acidjazz scene. 212.714.8001
- **Friday:** For those willing to put up with a club crowd to hear some of the finest dj's, check out Together at the Roxy. 212.631.1023
- **Saturday:** Look out for one of the many one-offs in the local area or enjoy a slow night out at the numerous chill bars. I've been checking out Nation at 3rd and Avenue A, and Mojo's on Houston and 1st Avenue as of late.
- **Sunday:** Take a rest! Haven't you gone out enough? Well, if you haven't, then check out Chill Groove at the Bank. Call 212.229.7970 to see who's spinning the night's set.



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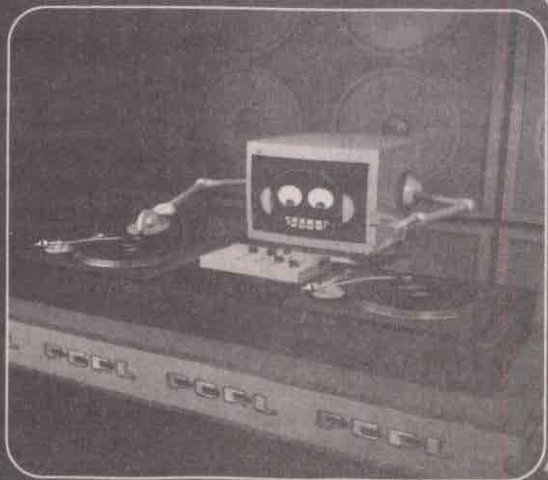


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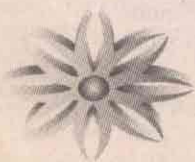
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t-1000 (detroit)

- x313...interferon (dave clarke's remake) (generator)
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- dave angel...shuffle (blunted, uk)
- alexi delano...color clash (hybrid, holland)
- buluga boys vs. blue amazon...gobstopper soundclash (stress, uk)

efex (chicago)

- goa trance (???)
- donut junkies...gen 012 (generator, germany)
- sexdrive...billihis (white label)
- babylon...pressure (thai records)
- microcosmos...gen 010 (generator germany)
- nectar...gen 013 (generator, germany)
- rhythm stec...plasmatic (matsuri, japan)
- circuit rider ep (ecologic, uk)
- shanti druid...celtic (celtic, uk)
- filicitas...power of illusion (9021136, germany)

nick nice (madison)

- dub specialists...dub to dub lp (crispy, uk)
- street corner symphony (open, uk)
- car bomb ep (diy, uk)
- fanny cadeo...pecamen (white label, italy)
- dista...random house (pleasure, uk)
- david alvarado...aurora (rated x promo, us)
- steroid...dj's don't dance (prozac trax, france)
- natural expression volume two (first impression, holland)
- alex...le turbo personnel (aspro, holland)
- deep dish...love songs (tribal promo, uk)

jethrox (milwaukee)

- atari teenage riot...1995 (DMR)
- micropoint (beast)
- vdd energize...belgium firtes (666)
- this is now (90 aum)
- vdd energize vs. valium...macedoine ep (ufo)
- speedfreak...slaughterhouse massacre 2 (dbn)
- christian vogel...defunkt (solid)
- ingler...357 kcal (epiteth)
- cipher...ol.figure 8
- p.server...served strange effects (fischkopf)

ROTATION STATION (continued)

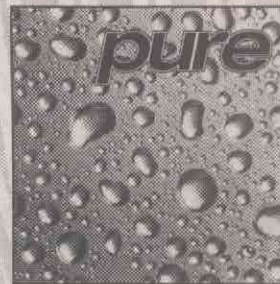
synergy (milwaukee)
-bt...ima (perfecto, uk)
-definitive records...acid house for all (white label, us)
-gamma loop...urban kiddies (hyper hype, uk)
-b-tribe...nanita (bt remixes) (atlantic, us)
-kamasutra...kamasutra express (transworld, uk)
-ramp...stomp (loaded, uk)
-sweet drop...el tapatio's groove (grooveilicious, us)
-happy clappers...i believe remixes (shindig, uk)
-chemical brothers...life is sweet (daft punk remix)
(astralwerks promo, us)
-dubasics...work it (white label, uk)

dj liquid (los angeles)
-the dj's project (orbit, us)
-idjut boys...beard law ep (u star records, uk)
-planet of drums 03...acid over manhattan (pinnacle)
-libra presents taylor...earoica/anomaly (musicnow, us)
-george acosta...quad speed (waxhead records, us)
-stone roses...begging you (carl cox rmx) (geffen, uk)
-the charlatans uk vs the chemical brothers...nine acre
dust (beggarsbanquet, uk)
-prototype 909...believe (instinct, us)
-tranceplants...when the skies open (abyss records)
dj voodoo & the liquid method...everyone thinks i'm high
and i am (white label)

dj shilo maggi (los angeles)
-mellon haus (roundhouse records, uk)
-modifiers...take me higher (vur, canada)
-taylor...anomalie (music now, us)
-granny...ty phoo (seismic, uk)
-model 500...the flow (underworld mk 2) (r&s, uk)
-aftrax...the mask (novamute, uk)
-nebula nine...everybody's welcome (rampant, us)
-dominica...gotta let you go (misjah mix) (east/west, uk)
-vallenato...wippet (vallenato records, uk)
-lunchbox...eastern influence (smile, us)

-speedy (minneapolis)
-hoschi...the tribe (overdrive, germany)
-dj misjah & groovehead...delerious (x-trax)
-hiroshima...cyanide (dream inn)
-electroliners...loose caboose (twitch)
-dj voodoo & the liquid method...everybody thinks i'm
high and i am (white)
-x-connection...watch them dogs (x-trax)
-trance-plants...fly guy's revenge (abyss)
-dj buck...the bells of san francisco (strictly rhythm)
-rx/misjahroon...turn me one (jinx)
-skylab 2000...auburn (taylor rmx) (fatal data)

doormouse (milwaukee)
-afx...hangable auto (warp, uk)
-x313...interferon (dave clarke rmx) (generator, us)
-hallucinogen...full length (dragonfly, uk)
-manson gabber trax...triple bach (unreleased)
-speed freak...slaughterhouse ep (dbn, us)
-nasenbluten...100% no soul (industrial strength, us)
-midi pimp...helix (fast tracker, us)
-brian eno/jah wobble...spinner (gyroscope, us)
-cj bolland...ther can be only one (internal, uk)



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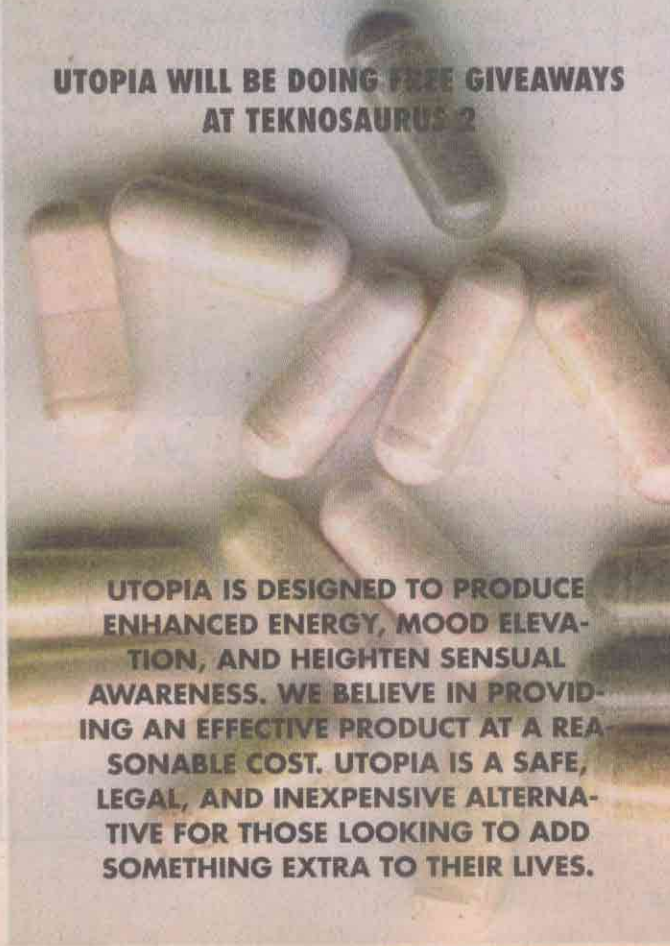
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DJ DAN - san francisco
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FRENCH E - louisville
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